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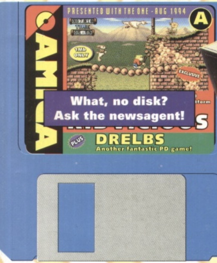
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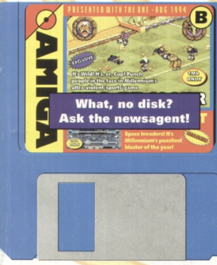
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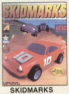

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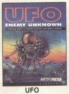

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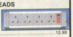
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conte

Last month, we managed to wangle a month off by telling our Publisher that we were writing the entire issue on the beach. And very pleasant it was to — so pleasant, in fact, that we've been trying to come up with more places to produce an issue. The first suggestion, predictably, was "in the pub." A special Drunk Issue would be good for two reasons: firstly, we could consume our favourite beverage all day; and secondly, it would serve as an excellent excuse for our depressingly poor writing and spelling. Sadly, our finances would only fund a minute or so in our local drinking establishment, so that idea was put on hold.

"In a barbers" was Andy's suggestion, mainly because he's fed up with staring at Matt's beard, but due to my rapidly diminishing locks I can't stand watching people have their hair cut. The show-offs.

"In black and white and using only typewriters" spouted Harry, keen to get back to the days of old, while the best Matt could do was... well, too rude to print here, that's for sure. So unfortunately, we failed to come up with any new ideas. Welcome, then, our latest issue produced entirely "in the office." Enjoy. If you can.

Simon Byron, Editor.

4 CONTENTS

When you get a book, you don't turn to the index to find out which page the index is on, do you?

6 BOOT SECTOR

Join Goat-face as he tries to explain how to use this month's disks, while we kick his head in with our Doc Marten's. Boot Sector, see? Oh, never mind.

10 NEWS

Look, it's news, for heaven's sake.Several pieces of enlightening, informative, advisory guff about the Amiga. Includes a piece about Commodore being bought by some foreigners.

16 LETTERS

For some reason, no readers have made it to the coveted Git of the Month title this month. Perhaps you're all just going soft.

20 WIN PSYGNOSIS' STUFF !

Or just about the entire back-catalogue of said company, give or take a title or two, worth over £800, we reckon.

22 IT'S IN MY POCKET...

Andy gets to interview Vulcan Software, creator of Valhalla, because it's great and so is he. No really.

24 LIARS!

READ! Some quotes from the softies about their crap games. LAUGH! At how God-awful they are. And then finally... WIN! Some of them.

28 PROGRAMMING TRICKS OF OUR TIME

Ever wanted to know how Bloodhouse created that tunnel sequence in Stardust? Or how Terramarque made Elfmania run so quickly? No? Well, bog off somewhere else, then.

31 WORK IN PROGRESS

There's nothing we like better than WiPping Simon the Sorcerer 2 and flogging King Pin to within an inch of its life. So that's exactly what we've done.

42 WHERE ARE YOU?

Despite centuries in development, Mr Rise of the Robots and Mrs Zeewolf still aren't coming out to play. Simon backs them into a corner and asks them some stern questions.

45 REVIEWS

We grab all the latest full-price releases and put them through our special reviewing machine. The resulting words are sorted, sprinkled with pizzazz, and served up alongside a platter of pictures.

75 UPDATES

We like to think only the best games make the upgrade to A1200 and CD32, and for once, by golly, we're right.

78 REPLAYS

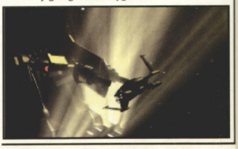
Games that have been around once, and now, in the words of Take That, they're "back again." But cheaper.

82 KILL ZONE

Party in a blizzard of words, phrases and, er, tips.

NOVA STORM...32

Not, as it may first appear, a new type of Vauxhall (thanks for the joke, Harry), but in fact the sequel to Microcosm. Andy mingles unobtrusively amid the seedy goings on at Psygnosis...



nts

PUTTY SQUAD...58

Putty's back, and this time he's... er... Squad. Add up the number of magazines which print that "joke," divide by three, multiply by 90 and you have the extent of Matthew Broughton's love (missus).

This month's Disgusting Home Truth

About 70 percent of house dust is shed human skin!

94 WIN A CD32!

Answer just a few simple questions, cross your fingers and you could become the proud owner of Gremlin's CD32.

95 READER SURVEY

Here's your chance to not only let the world know about you and your Amiga, but win £50 of software for your troubles! Is there no end to our generosity? Well, yes, actually.

98 KICK OFF!

It's been going on for six months now, and quite frankly we're sick and tired of it. Thank God, then that this is the last of the Sensi World of Soccer Diary.

100 RESULTS JUST IN

Have you won £1000? We're not going to tell you — ha! But find out how you're doing in our incredible Fancy League tournament anyway.

102 PD ZONE

Two months on and Matt still hasn't shaved off his bum-fluff. September 9th is the new date, apparently, will it'll be worth the wait?

104 COIN-OP ERA KARAOKE

Matt goes PD crazy as he finds the best coin-op conversions available for under a fiver. A ridiculous title, but quite a good article, surprisingly.

107 BACK ISSUES

Realising you've missed The One can be a harrowing experience — but now's your chance to get right back into the world of comedy.

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Taking out a subscription to The One is simple: just whine at your Mum and Dad until they give in.

110 RECOMMENDED

What we say is great. And that's official.

114 NEXT MONTH

A million new stars are born, 100,000 people die, and several small continents merge together in the time it takes for Andy to dream up his ridiculous Next Month mini-novel. Was it worth it? Er... no.

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RUFF 'N' TUMBLE 46

Best platform game ever? Well, Simon seems to think so and he played it until his ears bled. Find out just how far your A500 can go with Renegade's stunning platformer.

ON THE DISKS...

Pull off your disks, bang 'em in your Amiga (one at a time), and then turn the page to find out about your FOUR brilliant things to play! Just turn the page...

PRESENTED WITH THE ONE - AUG 1994
A
AMIGA
KIDVICIOUS
DRELBS
Another fantastic PD game!

PRESENTED WITH THE ONE - AUG 1994
B
AMIGA
WILD CUP SOCCER
VITAL LIGHT

BOOT SECTOR

KID CHAOS

Ocean

Whether you call it *Kid Chaos* or *Kid Vicious* doesn't matter, what is important is that the game itself is simplicity itself to play, and if you've ever played a platform game before, chances are that you'll not even bother reading this — which is a shame really because I spent quite a few minutes writing it, and as far as I'm concerned, if you can't be bothered to read it, then I can't be bothered to write it. SO SOD OFF!

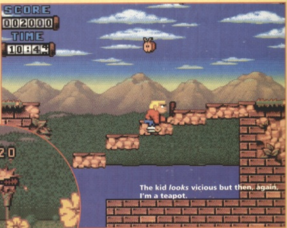
...er, hello again. Apparently, we're not allowed to stop writing just because we know no one reads it, otherwise we'd have to close down the mag. (Tiddly-boom!)

So what's to tell about *Kid Chaos*? Well, it's a simple matter of causing as much damage as possible to the surrounding landscape within a set amount of time (and don't worry, environmentalists, it's all to do with hidden force fields in the scenery. Or something equally as weak and un-plot-like).

You're armed with your trusty club, and at the flick of a button can jump and smash into anything that takes your fancy, as well as going into a spinning attack once you've picked up enough speed. At the bottom left of the screen you'll see your health meter, which can be boosted by collecting the apples that litter the land. You'll also see the time limit and the damage meter on the screen, all of which should be monitored carefully if you want to stand any chance of success. Which you do.

Crumbly platforms, restarts points and all your other platform favourites are in here, along with killer seagulls, rabbits and lakes filled with piranhas. You can enter the water, but don't stay too long as your health will slowly clock down the longer you stay submerged. Hmmm...

What more is there to say? Er, well not much, really, except that you should probably turn to page 70 and read Andy's review if you need any further information (which, if I've done my job properly, you won't).

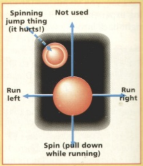


The kid *looks* vicious but then, again, I'm a teapot.

This really does appear to be quite vicious doesn't it.

SCORE
000520
TIME
10:32

Nothing too vicious about this. Merely incompetence.


Spinning jump thing (it hurts!)
Not used
Run left
Run right
Spin (pull down while running)

Boot Sector is a place that demos dream of visiting. It's a place of beauty, a place of tranquillity, a place of love. Matt Broughton is the lucky man charged with guarding this heavenly portal, and he's about to tell you something...

A

KID CHAOS
Ocean
DRELBS
PD by Simon Chin

B

WILD CUP SOCCER
Millennium
VITAL LIGHT
Millennium

DRELBS

PD by Simon Chin

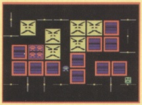
Oh god! Turn to page 102 and you'll be able to witness me making a hash of describing this game in PD Zone — who'd have thought that it'd end up on our disks, allowing me the chance to try again? (Obviously not you, mate — Simon). Okay, let's take this nice and slow...

Drelbs is a fairly simple puzzle game, where you have to make as many boxes as possible by turning a series of revolving door-type things. You do this by walking into and through either side of the door's pivot. Okay, we're not doing too badly so far...

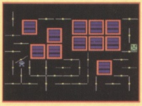
As soon as you've completed a box it'll fill in (unless you're actually inside the box, in which case you need to get back out and turn the last door in again). Another consideration to be, er... well, considered, is the fact that there are a number of nasty geezers that would love to: 1. kill you, or 2. move your doors around — thus buggering up your game. Suffice to say, you want to stay away from them, you do. Obviously.

Once you've created as many boxes as you possibly can, the screen will begin to fill up with 'happy faces'. One of the 'happy faces' will then become a shimmering box containing a replica of yourself. As soon as this appears, run into it as fast as your little legs will allow. You'll now appear on a different screen, covered in static versions of yourself, which must all be run over to release them from imprisonment.

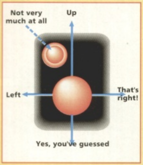
Clear the entire screen of replicas and you're on to the next level, complete with more baddies. Hey! Brill!

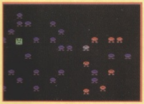


Drelbs... not even a decent anagram...



...or a joke...





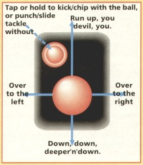
...just squares and stuff.

LOADING YOUR DISKS

1. Take the disk of your choice from the cover of this magnificent publication.
2. insert the disk into that gorgeous hole we call the disk drive, and turn on your Amiga.
3. Have a jolly good look at the menu and select the demo of your choice using either the function keys or the mouse.
4. Oh my word! Play the game and have a damn fine time.

WILD CUP

Millennium

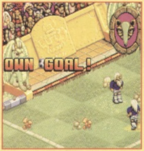

Tap or hold to kick/chip with the ball, or punch/slide tackle without
Run up, you devil, you.
Over to the left
Over to the right
Down, down, deeper'n'down.

Hurrah! This is what we like — a good old fashioned lump of violence, with just a hint of sport (just like that Brazil Vs. USA game). *Wild Cup* is, and I use this term very loosely, 'a soccer simulation'. Of course the main difference here is that you're openly encouraged to knock the heads off your opponents. And don't worry about whether the ref sees you or not!

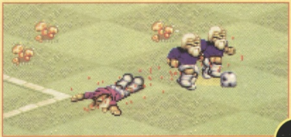
Controlling your team is pretty instinctive, with the computer selecting the player nearest the ball, and you directing him across the pitch with your joystick. When you have the ball, the fire button will shoot or pass depending on whether you tap or hold the button, while the same controls tackling, punching and kicking when you don't.

Fairly obviously, the idea of the game is to score as many goals as possible, while taking off as many of your opponent's heads at the same time. Along the way, you'll find a number of icons appearing on the pitch which can be collected and activated, using the F2 key at any time, to access a plethora of moves including turning the ball into a volcano (?), sending it off towards the enemy goal on a jet pack, and many, many more!

This demo doesn't pack any of the weapons that the final game does, so it's all down to fisticuffs, but hopefully this will give you a little taster of the fun to come, and don't forget to check out Mr Nuttall's review on page 50 for the full story.



Wild Cup... a calamity for the big, odd ant-eaterish left back.



These stains will never come out in soak.

BOOT SECTOR

VITAL LIGHT

Millennium

If you've ever wondered what it would be like to play a game of *Tetris* whilst completing a Rubiks Cube, and having someone pump up your adrenalin levels by poking you repeatedly with a sharp stick, then this could be for you.

Vital Light is, without a doubt, one of the most addictive puzzle games I've played since *Tetris* on the Game Boy. It's a simple game, but a fast and furious one nonetheless. No, really, it is.

The thinking behind the game goes like this: rows of tiles are falling towards your force field base, and it's down to you to destroy them before they get there. You do this by turning them all the same colour, revolving your pallety-gun-thing to the required setting and then firing. Each colour has two shades, which are toggled between with subsequent hits, but other than that, it's down to you to choose which colours you want. There is a limit to the amount of paint available (shown at the bottom of the screen) but because this is only a demo, you'll probably not need to worry at this stage.

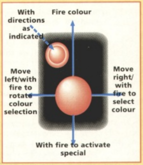
Some tiles will fall accompanied by mini tile markers above them, which indicate that they must all be this specific colour, while others will swap places as they fall, making things a bit more tricky.

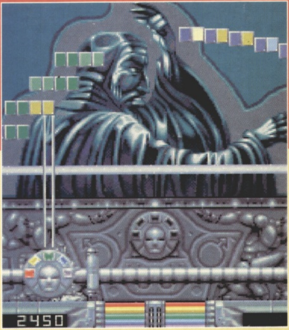
Every now and then a small bird-like creature will appear and fly around the screen for a bit. If you can concentrate long enough to shoot it, you will inherit any power-ups that it held. Once collected, these will appear as icons in the bottom left window of your screen, and can be activated by pulling down and firing. It's more fun if I let you find out what they do for yourselves, but you can expect to freeze the blocks, turn them all green, make them explode, and that sort of thing (a technically sound explanation, I'm sure — Simon.).

The only other things you need to worry about, are obstacles that appear along your own movement rung. Blocks will appear at the most inconvenient times, and must be smashed against repeatedly in order to break through, while bumpers chuck you around the place.

If you progress far enough into the demo, you'll also come across small spherical bombs which will blow up chunks of your rung should they get reach your shield.

There's not a lot more to say, other than enjoy yourselves.


With directions as indicated
Fire colour
Move left/with fire to rotate colour selection
Move right/ with fire to select colour
With fire to activate special



Beware the power of the Kingfisher Bathroom Tile Selector, Earthling!

WHOOPS!!

Due to the large number of duplicate disks made, the occasional one doesn't do its thing quite as it should. If you're unlucky enough to get one of these, please except our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address with a SAE for 28p:

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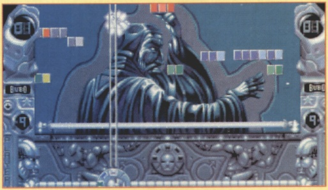
Diskxpress,
Unit 3,
Old Coalyard Farm,
Nothleach,
Gloucestershire GL54 3EP

Once you've done this, sit back and eat crisps until your replacement disk arrives. If you think that your problems can be solved down the phone, call the Diskxpress helpline on (0451) 860770 between 10am and 5pm on weekdays. Karma karma karma karma karma chameleon. You come and go. You come and go.



***Vital Light*... the margrine joke is on page 56.**

The Small Print Bit.

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MIGHTY
FUN
MIGHTY MAX
MAX
POWER

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NEWS

WILL IT BE SAMSUNG?

Last month we confidently stated that Commodore's future would be resolved "any day". Now we can state with equal clarity that, well, we were wrong. Two months after liquidation was announced there's still no news of a buy-out.

However, we can reveal that the mystery buyer in negotiation with Commodore is Samsung. This was a well-kept secret until Samsung itself blew the whistle. The Korean company confirmed that discussions had been underway since early May, but said the £68 million price wanted by Commodore for the sale was too high. Commodore has always alleged that it went into liquidation in order to protect its negotiations with Samsung. Liquidation effectively freezes debts to give the seller freedom to complete a deal.

Samsung has grown to become the world's largest consumer electronics company outside Japan. Although strong in TV, hi-fi and office equipment it has little influence in the games arena beside making clone Mega Drives for the Korean market only.

Buying Commodore would secure a ready made route into the European market. And insiders acknowledge the high quality of Amiga technology and the strength of its user base. If the sale went ahead, Samsung would be unlikely to disband the current Commodore UK regime. It is more likely to take over manufacturing where it is strong.

However if Samsung withdraws from the negotiating table Commodore is left with the tough task of finding another buyer or possibly organising an internal, so-called management buy-out.

RETURN OF DIAMOND GEEZER

Mr *Gamesmaster* himself Dominik Diamond is poised to make a return to the show where he first made his name. Our Dom presented the first two series of Channel 4's pioneering games show before giving way to Dexter Fletcher last year. His understated Scottish wit (he used to be a stand-up comedian, y'know) guided *Gamesmaster* to respectable three million ratings.

Fletcher replaced the comedy with his own brand of manic energy and the show slipped under two million.

Now, it's believed programme maker Hewland International wants Diamond back. All a bit ironic really. The Scot was rumoured to have left the programme after clashing with Hewland when it landed McDonald's as sponsor.

Since leaving *Gamesmaster* Diamond has exploited his games connections with a column in *Smash Hits* and a spot on Radio 1's Steve Wright show (now the breakfast show). He also hosts a sports quiz programme on Radio 5 and even 'did' *Pick of the Week* on Radio 4!! Maybe after filling in for *That's Life !* refugee Chris Searle, the joystickluar jock and 'Diamond geezer' feels the need of a serious injection of credibility.

Shine on you crazy, er... Diamond

MARKET IS SQUEEZED NOT PLEASED

The UK games market slipped by four percent last year, says a report by research giant Mintel. It put last year's market value at £670 million, that's down from £700 million in 1992. The prediction for this year is back up to £700 million again but this already looks unlikely thanks to falling software prices. Just a few years ago at the height of the games boom there was talk of the industry hitting £1 billion. It's all gone a tad quiet now. Of course ,the market is between formats at the moment. Commodore is way up there in the forefront with its 32-bit CD console. But Commodore is, to put it mildly, is a state of flux at the moment.

MUSIC GIANTS COURT GAMES BIZ

The world's top record companies are poised to make a major new signing — the games business.

German-owned giant BMG has signalled its intention to gatecrash the industry in a move which follows Sony's entry into the market last year and that of Time Warner Interactive earlier this year (at ECTS to be precise). BMG is the company which handles the music labels Arista and RCA (among others). Its roster includes Take That! Eurythmics and Whitney Houston. Like many other major international companies BMG has been carefully monitoring games to see whether they are a flash in the pan or whether they are here to stay as a third entertainment medium along with music and movies.

Now it has made its move. BMG Multimedia was opened on July 1 headed up by music business high flyer David Pullan. His task will be to grow a BMG presence in the market. There are various ways to do this — buy out a developer completely, fund individual games or sign up the sales, marketing and distribution rights to a game. BMG says it will do all three.

Industry insiders have mixed feelings about the entry of "the big boys" into the trade. On the plus side their presence makes the business even more respectable, their cash makes lavish games possible and their professional distribution structures smooth the progress of games from the factory to the user.

But many worry that BMG and its like know nothing about games and that they will ruin the products by marketing them like albums and movies. They also fear that if large sums are invested in development these massive companies will be unable to resist interfering with the way games turn out.

David Pullan said it won't happen. "If we buy into a company it's because we like what we see. Why change it?" BMG Multimedia has certainly got loads to spend. The company as a whole is worth $11billion.

Time Warner's presence in the UK will be kicked off with *Rise Of The Robots*. Mirage was able to finish the game on all formats with TWI's money. Now *Rise* will be launched simultaneously worldwide on October 7. TWI will spend around £1 million to promote it.

Sony launched its own games division last year and also bought Liverpool-based publisher Psygnosis outright.

FIVE MORE FROM THE TEAM

King of Theives... port and, er, inevitably, cullis.

ATR... an October outing looms.

Overdrive... a pocket caressingly tender £10.99

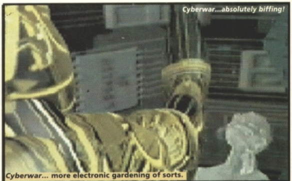
Alien Breed 2... more overheadular mayhem.

Team 17 is once again gearing up for a hectic Autumn release schedule, with five games pencilled for release as many months. First up is *Super Stardust*, Bloodhouse's 32bit Asteroids-on-steroids clone, with souped-up graphics and sound. We've already told you enough about this fab-looking game, so let's move on to *Overdrive*, which will be repackaged and re-released at the pocket-friendly price of £10.99 within the next month or two.

Alien Breed 2: Tower Assault is an upgraded version of the second 'Breed' game, and will come complete with 50 new levels, incorporating a variety of previously unseen aliens and missions. Floppy owners will be able to pick this up for a relatively small sum (a budget price is predicted), while CD32 owners can expect to shell out £29.99. This isn't a shrewd marketing ploy by the Team — the CD32 version will include the original *Alien Breed 2* along with *Tower Assault*, both with 3D intros, outros and cut-scenes, and a CD-quality soundtrack.

All Terrain Racing is a full-price isometric racing game, due out in October. It will feature 36 maps and three different vehicles to race, as well as the now obligatory power-ups, and is being coded by Jamie Woodhouse, the geezer behind Team 17's excellent *Qwak*. There'll be more news on this next month.

But the one we're waiting for is *King of Thieves* which will be released across all Amiga formats in December and reunites Rico Holmes and Adreas Tadic, the duo behind both *Alien Breed* games, meaning that it should be something quite special. Details are scant at the moment, but we'll be examining the game in close-up next month in an exclusive Work in Progress.



Cyberwar...absolutely biffing!

Cyberwar... more electronic gardening of sorts.

CD SHEDULE BULGES INTO 1995

So 197 down, 226 to go — Commodore has revealed its CD32 software schedule and expects the total to more than double from 197 out now to 423 by Christmas. Sounds impressive doesn't it? And there are some real highlights, even though the number is a bit inflated by Philips own CD-i digital video titles (which play on CD32 of course), old CDTV gardening hits and karaoke. The interesting stuff includes Akira from International Computer Entertainment. Details are scarce but if all goes well this sim of the awesome Manga movie will be on the shelves in late September.

Then there's *Dennis and Gnasher* from Alternative which is described as a full motion video cartoon game. Now that's something everyone's been talking about for a long time. *Cyber War*, *Rise Of The Robots* and *TFX* make rainy October a month worth looking forward to for possibly the first time ever.

Finally, Ocean's *Rainbow Collection* and Codemaster's *Dizzy's Enchanted World* (six games for £14.99) provide some much needed value for money. On the Video CD side we're still waiting for the record companies to really gear up and release video albums on the format. However, it's got to happen soon. Hi-fi giants Technics, Pioneer and Panasonic are all rumoured to be putting Video CD into midi-systems this year. This should speed up the process. Commodore's schedule reveals a few new names. *Kate Bush The Whole Story* and *Pink Floyd The Video Collection* have been added to PMI's roster for release later this month. Castle is lining up Alice Cooper, Aretha Franklin and Iron Maiden while Mega Scandinavia (who?) has three Ace Of Base titles including a full motion video game. Sounds rather intriguing. Of course Philips is still driving forward with its digital CD movie line up. The Krays and Indecent Proposal are forthcoming highlights. And CD32 can play the lot. Ha!

I SPY VIE BUY

Virgin Interactive Entertainment has been bought out by the video and games retail giant Blockbuster.

The US chain paid $135 million to increase its stake in Branson's software division to 74 percent. The rest is owned by toy giant Hasbro and VIE itself. VIE says the dosh will be used to pump into games development. Blockbuster's involvement means that VIE won't be 'going public' on the New York stock exchange as was rumoured earlier this year.

Although Blockbuster is known as a retailer, it has cable interests and is a partner of Viacom which recently bought the Paramount movie studio. The move to control VIE is more evidence of the rush by big entertainment companies like Blockbuster to secure "content". They reckon it's the content — or software — which will earn them big bucks in the future because more companies (in cable, satellite, video and CD-ROM) will want to but it from them.

LIVE '94

GET YOUR FINGER ON THE PULSE

"LIVE" WILL BE KICKING

The biggest consumer electronics show the UK has ever seen is upon us again and *The One* will be there. Live '94 takes place between September 20 and September 25 at Earls Court in London. Commodore will be exhibiting on a prime site following the success of its stand at last year's show, cunningly titled Live '93.

There will also be a Games Arcade run by EMAP (publishers of *The One*, of course). Visitors will be able to sample the latest releases and watch games challenges on stage with celebrities. Seminars will also be held to discuss electronics hobbies such as hi-fi, TV, home cinema, camcorders and, of course, games. Journalists from EMAP will be among the speakers.

Besides games there'll be plenty of TV, hi-fi and video technology to see. Exhibiting companies will include Sony, Panasonic, Toshiba and Sharp. There'll also be lots of opportunities to make music, use computers and examine photographic technology. Background entertainment includes live Capital Radio broadcasts and Billboard's 'Battle Of The Bands' competition.

Live '94 is being organised by Rupert Murdoch's News International group so expect to be deluged with publicity for the show in the preceding weeks. You can be sure that BSkyB plus all Murdoch's papers— *The Sun*, *Today*, *The Times*, *The Sunday Times* and *News Of The World* — will be piling it on. This is just what happened last year, and the result was a phenomenal success.

Commodore was there and it was one of the first exhibitors to sign up for this year's show, so a prime spot is guaranteed. The organisers expect to pull in around 200,000 visitors. So get there early! Admission prices are £4 for adults on a weekday, £7 on a weekend. Kids pay £3 (they must be accompanied by an adult). A family ticket for two adults and three kids will cost £16. Book in advance by calling the ticket hotline: 0891 500103.

EARLS COURT

Live '94... come and meet *The One*.

CD PIRATES NOT SO HEARTY

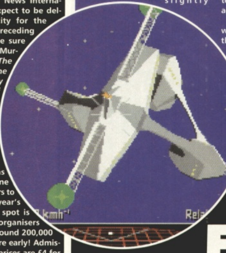
In the battle between the games industry and the CD pirates the games business is one-nil up. In June, games body ELSPA recovered an alleged £10 million haul from counterfeiters. It launched three raids on the pirates to retrieve 500 CDs stuffed with software.

The cost of CD recording equipment is falling rapidly while the number of CD machines — including the CD32 — grows at an equal pace. ELSPA's raid shows how widespread the piracy problem has become for the industry. It also revealed the extent of the pornography problem. There was a lot of obscene material scooped in the raid which was passed on to police to have a look at. For purely legal reasons.

THE FINAL FRONTIER

Anyone familiar with the moral dilemmas associated with dealing in narcotics just to get your hands on that wicked-looking Tiger Trader, will be pleased to hear that a successor to the over-hyped (and 'slightly' bugged — ahem!) *Frontier* is on its way. *The First Encounter: Elite 2.5* is a full-priced stand-alone game set in the pre-frontier days (ie. before all of the colonies and trade routes were established) and will feature a revamped combat system, many more missions, PLUS an aggressive alien race to engage.

Hopefully this version of *Frontier* will be a bit, shall we say, 'tidier' that the original, with less bugs and a more friendly fighting system — if there is such a thing as friendly fighting with Beam Lasers and Naval Missiles! With any joy *The First Encounter* will be with us late October, but considering how 'overdue' it was last time, best pencil it in for the beginning of 1995 just in case.

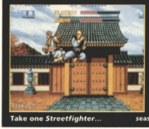


Frontier...will eventually be two and er... point five

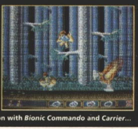
CHEA FROM

US Gold is set to reissue a walloping 15 Amiga games — every one for a fiver. The titles will arrive on US Gold's budget label Kixx in early August. The company has been very democratic. The list includes shoot-'em-ups, adventure, puzzles, sports and driving-sims something for everyone. For those of you with a liking for sage and lavender Pringle jumpers there's *World Class Leaderboard*. This is the rather testing golf game which recreates the famous courses we'd all love to motor round on our electric carts. St Andrews and Cypress Creek are among them.

There are no golfers in the original *Streetfighter* (maybe Arnold Palmer could take on E Honda with his four iron next time) but that's no reason to sniff at this £4.99 beat-em-up bargainfest. Same goes for *Out Run*. This Sega coin-op classic is getting on a bit now but the gameplay and the splendid views make it well worth another look. Finally check out *Indiana Jones & The Last*



Take one *Streetfighter*...



season with *Bionic Commando* and *Carrier*...

ZCL DRIVES THE AMIGA MARKET

The much-touted Amiga 1200 CD drive has finally arrived...but not from Commodore. Distributor ZCL has unveiled a host of Amiga peripherals with the CD drive at the head of the pack. The new cream coloured add-on was released on July 1 and costs £199.99. It will play all discs for CD32, CDTV and even PhotoCD. Obviously it can run audio CDs too.

ZCL has also released an expansion device for the CD32 which basically turns it into a 1200. The black SX-1 allows the user to plug a keyboard and floppy drive into the CD32. It too will cost £199.99.

Don Carter, ZCL's chairman, has high hopes. "The (add-on) Commodore promised hasn't arrived and this is the most eagerly awaited Amiga peripheral in years. It's well known kids spend three times as much on upgrades as they did on the original product," he said.

Completing ZCL's peripheral blitz are two new types of storage card. The Zappo SmartStor delivers 20Mb or 30Mb while the SmartStor Plus delivers 130Mb, 170Mb, 250Mb or 340Mb of hard disc space. They are all out now.

- ZCL has also released the Amiga 1200 Frontier/Innovations pack. This new bundle basically updates Commodore's own Computer Combat pack with two new games at no extra cost. The new titles are *Frontier: Elite 2* and *Batman Returns*. They join the original seven — *Total Carnage*, *Zool 2*, *Brian The Lion*, *Day By Day*, *Personal Paint*, *Wordworth* and *Wordworth Print Manager*. The pack retails for £349.99.

Don't over-react Brian, it's only *Total Carnage*.

GAMES CHART TOP TEN

① (—) **Kick Off 3**
(Anco)
② (—) **Sensible Soccer Int**
(Renegade)
③ (—) **World Cup Year '94**
(Empire)
④ (1) **Arcade Pool**
(Team 17)
⑤ (2) **Beneath a Steel Sky**
(Virgin)
⑥ (3) **Skidmarks**
(Acid Software)
⑦ (4) **Man Utd Premier Champions**
(Krisalis)
⑧ (8) **Frontier — Elite 2**
(Gametek)
⑨ (—) **Elfmania**
(Renegade)
⑩ (—) **Body Blows**
(Team 17)

STRIP TEASERS

...Zeppelin has become another UK company to be swallowed up by a larger American publisher. Merit Software, which publishes games such as *Tom Landry's Strategy Football* and *Harvester* on PC and CD-ROM, has shelled out $2.2 million for the Tyneside-based developer. Both sides pronounced themselves pleased as punch with the deal. Merit says it had no development resource before the acquisition while Zeppelin claims it had no US distribution.

...The rumoured games division of movie studio 20th Century Fox has become a reality. The new arm will launch its first game in November. It will be a version of the Macauley Culkin film *Pagemaster* which has yet to be released here. The game will be developed by UK outfit Probe. It's not clear yet whether Pagemaster will appear on the Amiga formats.

...The UK high street is changing shape as the major retailers take stock of the downturn in games. Currys has closed down 80 town centre stores with plans to axe 20 more by the end of the year. However Dixons, which owns Currys, will replace them with 40 out of town superstores by 1995. Boots has reported that games sales were down a third in the quarter to March 31.

...Gallup has revamped its UK games chart to take account of 75 percent of all software retailers. The new mechanism includes Dixons, Comet, Future Zone, Currys, PC World and Argos., adding 1,250 stores to the existing 2,000 strong base.

...Microvalue Flair has put its balls where its games are by signing up a deal with Mitre. The forthcoming Microvalue title *Soccer Superstars* will now feature the logo for Mitre which is best known for manufacturing football boots and footballs themselves. Mitre's logo will also feature on forthcoming releases. The sports company is also an official World Cup sponsor which won't do Microvalue any harm either.

THRILLS KIXX

Crusade. This devilishly thorny film licence is spread across apparently huge four levels and should keep you occupied for weeks. The complete list of utter bargainicity is as follows: *3D Pool*, *Action Fighter*, *Bionic Commando*, *Blasteroids*, *Carrier Command*, *E-Motion*, *Indiana Jones & The Last Crusade*, *International Soccer Challenge*, *MicroProse Soccer*, *Out Run Rick Dangerous*, *Rick Dangerous 2*, *Streetfighter*, *Stunt Car Racer*, *World Class Leaderboard*.

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SILICON DREAMLAND FOR U.S. GOLD

US Gold has set up new development division called Silicon Dreams after the Brummy publisher "got divorced" from three of its most famous developers.

LucasArts, SSI and Novalogic all announced that they would leave the US Gold stable in June. US Gold claims it isn't worried and prefers to concentrate on home grown products. Hence Silicon Dreams.

In a way it's good news for Amiga players. LucasArts provided US Gold with some of its most prestigious hits including *Rebel Assault*, *X Wing* and *Day Of The Tentacle*, but none of them were converted for Amiga (despite rumours to the contrary. Which we started.).

However, it looks as if Oxford-based Silicon Dreams has the Amiga in its plans. The 20 strong development team is working on four titles at the moment which are scheduled for release in 1995.

They'll be published across 20 formats and the various Amigas should be among them. US Gold believes it makes sense to concentrate on in-house games rather than importing them. A spokesperson said: "LucasArts was very prestigious but it actually only accounted for three percent of our total sales. Having our own development team gives us much more control."

- *World Cup Golf* will become the first US Gold title to be published for CD32. This brand new golf-sim, based on the, er, *Golf World Cup*, is no floppy port. It has been developed for CD formats only and will land on shop fairways in November.

Until now US Gold has shown little interest in Commodore's console machine. But steady sales and the withdrawal of some of the US companies from the Amiga market has led it to believe that there is money to be made from the format.

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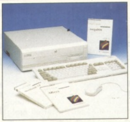

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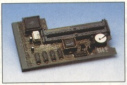

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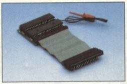

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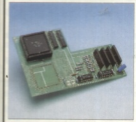

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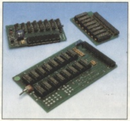

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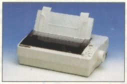

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Letters

Did you know that the longer this intro is, the fewer letters I have to type in? Well it's true. For example, if I stopped here I'd probably have to include an extra couple of missives, but this explanation alone has saved me the bother. I could go on for ages. But I won't. To prevent these intros getting overly-long, send your news, views and how-do-you-dos to:

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The One, 30-32 Farringdon Lane, London EC1R 3AU. Or Fax them to us on: 071 972 6710. Cheers.

"NONE OF THE 'IMPROVEMENTS'"

Dear Sir,

I am writing to point out my disappointment about the quality of the disks on the front of the issue of *The One* July 1994. The disks contained 'playable' demos of the following programs: *Sensi Soccer International Edition, Empire Soccer.*

Due to the contents of the disks, the magazine was bought on the strength of the disks for £3.95. I returned home and tried out the disks to find the following:-

1. *Sensi Soccer International Edition* — this appeared to be exactly the same as the previous version (*Sensi Soccer* 1992/93). There were none of the 'improvements' outlined on the disk which persuaded me to purchase the magazine. These features were to be the including of the referee and yellow and red cards. As I have the 1992/93 version there would have been no point me buying this disk and as I have an A500 the demo of the other game is of no use to me.

2. The second disk, containing *Empire Soccer*, loaded all right and then crashed until the screen blocks jumbled themselves up and flickered constantly making the demo unplayable. The flickering screen was very painful on the eyes.

I can understand that disks can become corrupt in transport and the odd dodgy copy can get through but having purchased a magazine for the sum of £3.95, where presumably the disks inflate the price, I feel I have been cheated, especially where the disks say something different to what's on them.

In looking at the normal price of magazines without disks I believe I now have a magazine worth £1.50-£1.99 that actually cost me nearly £4. I do not find this the standard I would expect.

With this letter you will find the aforementioned disks, as in their current state they are of no use to me.

Yours faithfully,
Mr N.H. Jones

Cheers for the disks, 'N', that's most kind of you. Right, let's go through the 'lies' on the disk label, shall we? One: "Sensible Soccer — International." Yup, Guilty as charged — the game is actually called Sensible Soccer International Edition. *Sorry. We were just trying to save space on the disk label. Two: "The latest Sensi Soccer sensation!" Another blatant lie. It is, in fact, the latest version of* Sensible Soccer *with international teams. We should have been a little clearer. Third: "Fantastic one- or two-player demo…" Utter rot! As we all know,* Sensible Soccer *is not at all fantastic. It's brilliant. Fourth: "…with a referee and everything!" Caught red-handed, I'm afraid. Because there wasn't a referee in there at all, was there? I mean, if you look closely at the disk label you'll see that there isn't a referee dishing out a yellow card. Why didn't you try committing a foul before writing in?*

As for your trouble with Empire Soccer *then you've obviously got a faulty disk. Why didn't you send it to the address listed in 'Boot Sector'? Obviously required too much common sense, did it?*

We were thinking about sending your letter back to you with a note stating how disgusted we were. But we'd rather play our top demos. The only reason you're not 'Git of the Month' is because we'd have to send you a game. And you'd probably send it back.

"GOD I'M GOOD"

Dear *The One*,

Was it really the best letter you had all month? God I'm good. I'm not thinking straight at the moment. Playing on my mate's Amstrad must have got to me. Unfortunately I'm skint after subscribing to *PC Format* (Damn! I knew I wasn't thinking straight), so I haven't got any cash to bid. I don't s'pose I could just have a photo of Jenny? This is Michael Lister saying sycophantic.

Michael Lister, York.

Surprisingly, Mike, yours was the only letter we received regarding our very special auction in which the highest bidder could win his very own copy of Jenny's address. I was quite hoping to rake in tons of cash with my little scam but, sadly, Jenny doesn't appear to be as popular as we thought. Never mind, eh?

"WHAT SEX ARE YOU?"

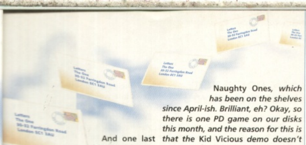
Dear *The One*,

I would like to clear up the complaints Matty aired in his/her (excuse me Matty, what sex are you?) letter in June's ish since it was your 'Nice Issue' and you couldn't.

Firstly, *The One* can't print every letter it receives — I know because I've written a letter to *The One* before and it wasn't printed. But like Murphy's, I'm not bitter.

Secondly, the wrong picture was printed for Tanx and Stuff because people make mistakes (everyone except you, obviously). Thirdly, the word 'wrod' was printed because it was a coded message. Anyone can see that. *Fourth, Heimdall 2* isn't crap… you are!

Could you at *The One* please put more sellotape on the front cover because I don't pay £3.95 for a magazine only to find that the coverdisks have fallen off. Oh yeah… I think you are funny, which is one of the reasons I buy your magazine. You do a fine job putting out a great magazine month after month.



And one last thing: Mark Robbins, you were right. Belle is the best-looking Disney character.

Dan,
London.

Amazingly, Dan, your letter arrived before our July issue went on sale and yet uncannily, the excuses you gave on our behalf were almost identical to our own! I suspect an inside job. On the subject of the 'Who's the best-looking Disney character?' poll, well, it appears Belle from out of Beauty and the Beast is the winner — mainly because Dan's letter was the only one to register a vote. Doh!

"NOT CRAPPY PD GAMES"

Dear *The One*,

Just a complaint about your coverdisks [oh good — Simon.]. If us readers are expected to pay almost £4.00 for your magazine, then your coverdisks should be full of playable demos, not crappy PD games. It seems a lot of other rival mags are doing the same. Your June coverdisks are the worst yet.

Another thing which gets me is that you always state what demos are going to be in your next issue, but when the time comes we always find something different on them, and then most of the time you don't explain why.

I'd rather do without coverdisks and pay a little less for your magazine if you continue to put crappy PD on your disks. And don't say "yeah, what about the people who want PD games on the disks" — they always get updated on PD anyway.

Apart from my moaning, let me praise your mag a little by saying *The One* is the best for reviews and upcoming previews.

Nigel Holgate,
North Wales.

Okay, let's take the last couple of issues as examples, shall we? July: Sensible Soccer International Edition, Empire Soccer, Out to Lunch, Quik. *Got that? Good. Now August:* Kid Vicious, Wild Cup, Vital Light, Drelbs. *Okay, now flick through any other Amiga magazine and tell me that our disks have been worse than theirs. In July, one particularly amusing magazine gave away three demos:* Gulp! *(on our disks a few weeks earlier),* Apidya *(budget re-release, originally out a couple of years ago) and* Naughty Ones, *which has been on the shelves since April-ish. Brilliant, eh? Okay, so there is one PD game on our disks this month, and the reason for this is that the Kid Vicious demo doesn't quite take up a whole disk. We put* Drelbs *on to fill that space. You don't have to play it, but surely one "crappy PD game" is better than over a 100k of empty disk space, wouldn't you agree?*

I can guarantee you this: we've got all the best demos tied up, and over the coming months you can expect Sensible World of Soccer, Ruff 'n' Tumble *(coming next issue, in fact),* Zool 3, Aladdin, *a special* Sensible Golf/Soccer *hybrid,* Dragonstone, King of Thieves, Jungle Strike, *as well as numerous others. Now show me a mag that can do better than that.*

"YOUR MISERABLY INCORRECTLY INTERPRETED REPLY"

Dear *The One*.
Re: Git of the Month.

After reading your miserably incorrectly interpreted reply to my previous correspondence (printed in the May edition), I felt that I just had to illustrate my total and complete astonishment at your utterly puerile ability to conceive the actual connotation of the letter. My intention was to pour mountainfulls of scorn onto your publishers for the area where I purchased the magazine as I believe that it is in fact they who are responsible for the collation of the issue.

Furthermore, this implies to me that you must be some of the most bigoted, narrow-minded and illiberal morons on the face of the earth, and that you should think before you act…!!!

Actually, you must understand that I was in fact extremely miffed at the time of the composition of the letter, and I just quickly typed out my actual thoughts at the time, so there's no genuine malicious intent, or at least there wasn't in the first letter… 'ONIST!

Alan White,
Manchester.

There you go, Alan, it wasn't hard, was it? Okay, so you were miffed at the time, but you wouldn't send your bank manager a letter with such a proliferation of four-letter words, would you? Nope. As this letter clearly demonstrates, there is a way to voice your opinions without calling people rude names. Anyway, thanks for taking the time to put the record straight — we've now decided that you're no longer a git. Any other comments from previous Git of the Month winners? Oh…

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LETTERS

"WHAT A STRANGE ATTITUDE YOU APPEAR TO HAVE"

Simon Byron,
A few months ago I was reading your magazine when I saw that the letter I had sent in two months previously had been printed under 'Git of the Month'. After reading on, I came to a few conclusions.

(1) My letter. Okay, I'll admit that maybe the tone of the letter was a bit high-and-mighty, and it may have been this that provoked you into writing such a vicious reply.

(2) Your small-mindedness. Only someone with an extremely limited imagination would call someone else's hobby "sad." Just because I'm not interested in cars, it does not mean I would tell a car enthusiast to "get a life."

(3) Your inability to take constructive criticism. My letter suggested that your reviewers did not say anything untrue in their reviews, as this could give a false impression of the game. Your response never once mentioned this point, as you spent all the time insulting me personally. I assume this was because I pointed out a fault in your supposedly perfect magazine.

(4) You're a hypocrite. In your review of *Gunship 2000*, you babbled on about the environment in which helicopters fly, and you also printed a panel containing information on five of the helicopters. This is in complete contrast to your response to my letter, as in it you stated that the only thing you needed to know about aircraft was "that they fly."

What a strange attitude you appear to have.

Because I've just voiced an opinion that you don't agree with, you'll probably print this letter under Git of the Month, and this will serve to prove my point. (Although now I've mentioned it, you might not.)

You'll also reply with a typically sarcastic and 'witty' response.

Again, proving my point.

So, what do you say to that, then?

Scott Donnison,
Winchester.

Firstly, Scott, we've never said The One *is the perfect magazine — far from it, in fact. We've consistently highlighted our errors and all-round lack of professionalism, and we like to think we can ridicule ourselves as much as we do other publications and individuals. The reason we weren't too impressed with your comments was because you expected us to have in-depth knowledge of subjects we clearly have no interest in. I've never flown a plane or spent time flicking through aviation books. I enjoy the odd flight sim, but as for its realism, well, how the hell would I know? It's merely conjecture, and I would have thought most people would have realised that. But obviously not.*

"ME, ME, ME"

Dear *The One*,
I hate you. I have written at least five letters to you and you haven't printed one of them. I don't want to know what other people have to say, I just want to read about me. Me, me, me.

Nobody else has anything interesting to say, so why don't you do a complete issue all about me and the games I play? I know what you're thinking and, yes, you're right — I am a complete git and, no, I don't like anybody. But you just ask yourself who's happier; them or me. It's me every time, and if anyone thinks any different then I'll get my big brother to beat you up. So there.

Love,
André McLean,
Edinburgh.

Okay, everybody, the September issue of The One *will be all about André and the games he plays. The Letters page will be devoted to André and his work so if you've got any suggestions then send them in pronto. Or something.*

"EVERYONE MAKES A FEW MISTAKES"

Dear *The One*,
I have bought your magazine every month for a few years and I think it is the best Amiga games magazine around.

I'd just like to complain about people like Matty or Lisa and Becky from the June issue, who write in and moan about crappy mistakes. Everyone makes a few mistakes once in a while and people who moan about it are totally annoying.

The One is excellent as it is, even if a few wrods... sorry, words are spelt wrongly and the jokes are sometimes a bit crap. I couldn't care less — that's what makes *The One* better than the rest.

Heather Stancliffe,
Coulby Newham.

P.S. I think that Simon and Andy are twins, separated at birth. What do you think?

What do you mean our jokes are a bit crap? Harry told me a fab one the other day: What's brown and sticky? Answer: a stick! Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha! Or how about: Question: What's green and invisible? Answer: this cabbage!!! Now tell me we're not funny and stay fashionable.

"AM DOING VERY WELL THANK YOU"

Dear Mr Byron,
I'm writing to complain about that new Johnny you've got writing for you. Just who the bloody hell does that Steve McKevitt think he is?

In his so-called 'tips' review of *K240* he claims that calling your asteroids by rude names is neither big nor clever.

I would like to point out to this foolish oik that I'm currently half-way through a campaign and am doing very well thank you, with Colonies named 'Bum Gravy', 'Wayne Kerr' and 'No B'cheese' [You may have noticed that I've cleverly tweaked the last two to make them printable — Simon.]

I am also 6 foot 4 ins and a member of Mensa, so how much bigger or cleverer do you have to be?

Yours faithfully,
Lord St. John of Fordslee

Why don't you get on with some work, Steve? Any more lip from you and we'll be on the phone to your superiors.

"DON'T BE A DOOM AND GLOOM MERCHANT"

Dear *The One*,
Oh dear, Gary Penn's in a poor old state, isn't he? There he is, an industry veteran and maturing gamesplayer who appears to have played on everything from the Spectrum to the latest consoles (not forgetting the Amiga, of course), and he's seriously down in the dumps.

Well, before he slits his wrists in despair over the 'decline' of his favourite machine (the Amiga 500), let me reassure him that Team 17 has no intention of ignoring 500 owners. Naturally, we are developing A1200- and CD32-specific titles (with *Super Stardust* being the next) but if you're in the mood for something floppy, I hope Team 17 will be able to turn you on, Gary.

I agree that developers shouldn't be blinded by modern technology; the A500 still has a strong user-base which shouldn't be brushed aside, and flashy 3D intros don't make a game playable but only dress it up in sexy clothing — it's the body and personality beneath the clothes that really need to be stunning.

Team 17 has never resorted to breathtaking intros to sell a game (although we do intend to improve these presentation aspects shortly) — we concentrate on gameplay. *Alien Breed*, *Superfrog*, *Project X* and *Body Blows* may not be the most original games in concept but they are extremely playable. We're traditionalists in a way but we like to think our games bring the best of the Eighties forward into the Nineties. If we develop a platform game, we make it the best. If we develop a shoot-'em-up, we make it the best.

But don't get me wrong, we're not totally lacking in originality. The forthcoming *King of Thieves* will demonstrate playability and originality. *King Pin* is original for a computer game, and we have a couple of completely new gaming ideas for early next year.

But when all's said and done, there are certain genres that hold a lot of appeal (the beat-'em-up, the shoot-'em-up, the football game, etc) and so we supply in accordance with the demand. If you like horror movies, you watch each one but don't complain that you've seen all that blood and gore in a dozen other horror films. You take each film (in your case, each game) as it comes and enjoy its new offering of better special effects, change of plot and more suspenseful atmosphere (in your case, better graphics and sound, change of gameplay, while the plot and atmosphere still apply). Each new film or each new shoot-'em-up has its own new twist but remains within its genre to satisfy fans of its kind. That's why I have a dozen horror movie videos, half a dozen Amiga football games and read three motorbikes magazines each month — it's the same basic theme and the same basic content conveyed to the viewer/player/reader in different but equally enjoyable ways.

So don't be a doom and gloom merchant. And don't throw your A500 from the top of The Leaning Tower of Pisa just yet, either. We're optimistic, so you can be too. Oh to be happy.

Alan Bunker,
Team 17.

Yep, we agree with you 100 percent, Alan. As we've said time and again, the views of Mr Cynical aren't necessarily our own. Gary's piece was always destined to stir up some response, which is mainly why we asked him to do it. After all, there's nothing more refreshing than an invigorating debate. And it fills the Letters pages as well. I wonder what we'll get him to slag off next?

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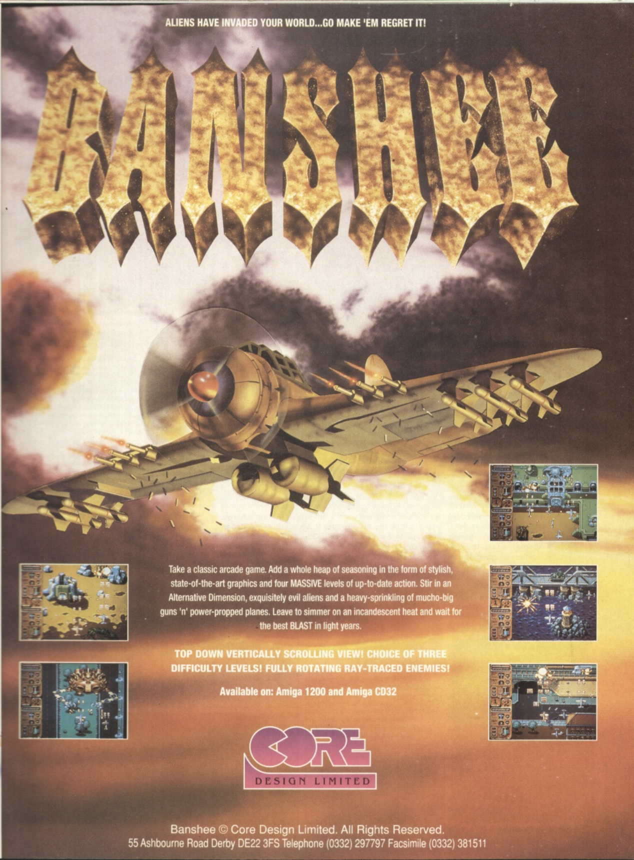
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WIN! OVER FORTY PSYGNOSIS GAMES!

THANKS TO, ERM... PSYGNOSIS! AND US!

Psygnosis was responsible for the first ever Amiga game. It was called *Brattacus* or something. And apparently it was quite good. Well, according to MC Mark 'Marky Mark-Mark' Blewitt, Psygnosis's funky PR bod.

Anyway, since its inaugural Amiga game, Psygnosis has released literally lots of games, most of them good, some of them not. Who can forget classics such as *Shadow of the Beast*, *Ork* and *The Killing Game Show*? Certainly not us because we live in the past and constantly harp on about how great games used to be. Of course, memories are selective and we tend to remember the best games whereas in fact, the proportion of good sports and bad eggs has probably remained consistent. But that won't stop us from saying things were different back then in the 'halcyon days'. Oh no. In fact, I wouldn't be surprised if we're extolling the virtues of *Cliffhanger* in a few years' time. Hmm... but Then again...

But what if you're an Amiga newcomer? You'll have missed out on all the old classics and have no idea what we're talking about. Blimey, how embarrassing. Well let's put that right, shall we? How would you — yes, you! — like to win the majority of Psygnosis's back catalogue? Although it's impossible to obtain a few really old games, we have here in our office two huge boxes filled with Psygnosis games — and there's over 40 in all!

A glance in the top of just one of our two treasure chests bulging with booty for your Amiga reveals these beauties: *Ork, Atomino, Oh No! More Lemmings, Awesome, Chronoquest, Babarian 2, Lemmings, Prime Move, Lemmings 2, Theatre of Death, Globdule, Armour-Geddon, Innocent Until Caught*, as well as many others. In fact, we reckon the prize is worth over £800! Probably.

HOW TO ENTER

So what do you have to do to win this completely fabby prize? Well, just answer all the questions correctly, stick the answers on a bit of paper, plonk the bit of paper in an envelope and send it to: PSYGNOSIS COMPO, *The One*, 30-32 Farringdon Lane, London EC1R 3AU to arrive here by no later than August 28th 1994. There is only one first prize (the aforementioned games) so runners-up get bugger all. Oh yes: due to the age of some of these games, we can't guarantee that all will be A500+, A600-or A1200 compatible

THE QUESTIONS

1. Which of the following games was NOT released by Psygnosis?
   (A) *Leander*
   (B) *Orbitus*
   (C) *Agony*
   (D) *Darkman*

2. How many *Shadow of the Beast* games did Psygnosis release?
   (A) One
   (B) Two
   (C) Three
   (D) Four

3. Which development team programmed *Brian the Lion*?
   (A) Reflections
   (B) The Bitmap Brothers
   (C) DMA
   (D) Vision

4. Which development team programmed *Bob's Bad Day*?
   (A) Sensible Software
   (B) The Dome
   (C) Arcane Development
   (D) Acid Software

5. Complete the following title: *Lemmings 2:...............*
   (A) The Sequel
   (B) More Lemmings
   (C) The Tribes
   (D) Let's Go!

6. Which of the following is a Psygnosis racing game?
   (A) *Prime Mover*
   (B) *Nigel Mansell*
   (C) *F1GP*
   (D) *Drive Harder*

7. Where is Psygnosis based?
   (A) Luton
   (B) Liverpool
   (C) Bournemouth
   (D) Sheffield

8. Which of the following is a Psygnosis CD32-only game?
   (A) *Last Action Hero*
   (B) *Cliffhanger*
   (C) *Dracula*
   (D) *Microcosm*

9. Which of the following is a Psygnosis/DMA RPG?
   (A) *Hired Guns*
   (B) *Valhalla*
   (C) *Legend of Kyrandia*
   (D) *Rebel Assault*

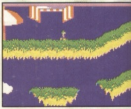
10. Which of the following is the CORRECT spelling for the Psygnosis ball game?
   (A) *BAALISTIX*
   (B) *DALLISTIX*
   (C) *BALLISTIX*
   (D) *XXYYZSAS*

JUST SOM

Just look at these quotes we've managed to extract from our reviews. All sound impressive, don't they? Well, that's because we've taken only the best bits and managed to string them together in order to make the games sound better than they actually are. You should have seen the bits we left out!

LEMMINGS 2

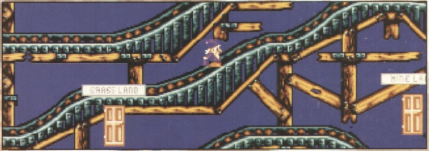
"The changes in the game's structure are inspired too, giving the player a focussed objective and a 'point' to the game that the first one lacked... Without a doubt, Psygnosis and DMA have another sure-fire winner on their hands."
David Upchurch, March 1993.



COMBAT AIR PATROL

"This is, without a doubt, the best flight sim available at the moment Some hardened sim fans may find the glossy approach not to their liking but punters who usually shy away from plane sims and people who prefer the action more instantaneous will lap it up in droves. And good on them."
Simon Byron, April 1993.

OF THE PRIZES..

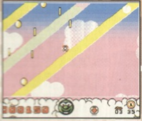


WIZ 'N' LIZ

"*Wiz 'n' Liz* has been well received on the Mega Drive and I'm glad to say that it's survived the conversion to the humble Amiga extremely well... It's simple addictive and, and the end of the day, an excellent little game that's a delight to play."
Matt Broughton, November 1993.

BOB'S BAD DAY

"Without playing it yourself there's no way of realising how fluent and utterly marvellous this game is, so you'll just have to take my word for it... Definitely a game that deserves to do well."
Simon Byron, October 1993.



PERIHELION

"*Perihelion* does look and feel superb and there are enough statistics and character details to satisfy the hardened RPG-er while not being too much to cope with for the average games player. There's a tremendous amount of depth with an excellent number of locations to be ploughed through..."
Matt Broughton, December 1993.

BRIAN THE LION

"It's quite obvious that a hell of a lot of work has gone into *Brian The Lion* and it is without a doubt a very good platform game..."
Matt Broughton, February 1994.

LAST ACTION HERO

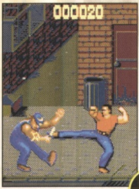
"Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha"
Andy Nuttall, June 1994.

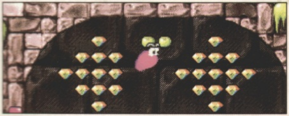
GLOBDULE

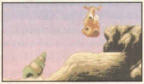
"At last — a platform game with some degree of originality, How refreshing it is not to have to hit secret blocks to reveal bonuses, or meander along horizontally-scrolling levels merely jumping on heads."
Simon Byron, December 1993.

PUGGSY

"I love it! *Puggsy* is a truly amazing conversion. All credit must go to The Dome for making *Puggsy* such a technically astounding game — the graphics are of a consistently high standard throughout and the rotating sprites and end-of-level guardians are real eye poppers."
Simon Byron, March 1994.







"It's in my POCKET..."

...is an annoying phrase from the Prince of Valhalla, talking star of the "world's first speech adventure." Andy Nuttall talks (with a limited vocabulary, naturally) to Vulcan Software, and finds that the days of the cottage video game industry might not be dead after all.

"When I put my knee here, Paul usually agrees with me".

Paul Carrington and Lisa Tunnah are two typical programmers. They work all night, they sleep all day , they smoke a lot, they eat crap food (probably) and they go to the toilet. But there's a big difference between this duo and other game-making teams — they've only been doing it for five months, and they've released their first game already. Yes — it's true!

Of course, as you've come to expect from us, we haven't allowed this type of performance to slip through our, er, noses. They deserve only the best treatment, the red carpet, and pride of place on page 22 of this very ish. Yes, folks, it's One on One time, and *The One* would like to present... Vulcan Software in all its glory! (Hurrah!)

How did you get interested in computers? (Tough first question).

Paul: I got interested in programming when I was a 'wee babbie,' with the old Spectrum. I bought one when it first came out, and then I set about learning how to program the thing. Most of the stuff around even then was written in machine code, but I couldn't handle that so I learnt BASIC instead.

I wrote five small games on it. The artwork for the cover cost a fortune, because I went to a really expensive printers to get the labels done. I had in mind that we'd get thousands of the things printed, and then get them out to the shops, but in fact we only printed one — which is still in my attic!

Presumably you intended to publish them yourself?

Paul: Yes, except I didn't know how to go about it. It was the time when everyone was doing mail order with the magazines, but I left that completely alone. So I gave it up, and decided there was no future in computer games for me. I worked for a few years, and then went to film school. I did a degree in film production, and that's where I met Lisa.

So what made you start writing games again?

Paul: We started off because we'd spent three months sitting around in the house doing nothing, really. The first game was just something to do; it had this little chap going around a supermarket killing zombies.

Lisa: He had to rescue little girls from the zombies, and when they were saved they said "My hero," and that's where the speech first came in.

Did Valhalla really only take you 12 weeks to write?

Lisa: A few people didn't believe that it only took that long, but it's true. There are only two of us, though, which we find pretty good because we can nag each other to get things done. I remember writing one of the levels four times, because every time I showed it to Paul he didn't like it. If there had been more people working on it, the chances are it would have been more complicated, and we would have had trouble getting it out so quickly.

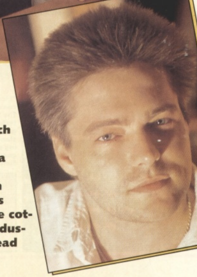
Paul: It works the other way too — Lisa doesn't know the limitations of the machine, so when she's designing she often comes up with things we can't do.

Lisa: I'll say "of course you can," or something, and then he'll give it another go — because he doesn't want to lose his macho image!

Paul (laughs): Have I got one? I'm only four foot nine'!

You published Valhalla yourselves — why?

Paul: We were very lucky, because we teamed up with Camel, the marketing group, which has taken us under its wing. It's like a father figure, in a way, because it's done all the hassly things that we would have had trouble with — and if we had done them, we certainly wouldn't have got this far. They're acting as our publisher, but because they are strictly a marketing group they've said



Paul Carrington...a knee-trembling four-feet-nine inches of programming machismo.

whatever we do, they'll put out. We're not under any contract whatsoever with them, so if we turned to them and said "we're not doing this any more," then they would be completely happy with that.

Lisa: Camel is used to dealing with the mass media, rather than just the Amiga magazines which we did ourselves, so they've got us on to the *Big Breakfast*, and Paul has been interviewed for *Gimme 5* on the telly. And newspapers, as well — both the *Daily Mirror* and the *Sunday Post* are featuring *Valhalla*. They seem to be a company with drive and ambition, and it's good to work with them.

Do you think that if you're determined, what you've done is easy?

Lisa: Yes, I think so. You need to be ambitious, and you need to be pretty thick-skinned — because when you get knocked back too many times you might just give up and get a job — but if you are both those things then you can definitely do it.

Which other games have influenced Valhalla?

Paul: We looked at as many other games as we could, and found that many of them go for really pretty graphics above everything else. You sometimes get games with as many as 13 disks of graphics. I thought we'd do the same thing but with speech — minimalise the graphics, get some decent gameplay in there, but — and here's the difference — we used speech to the full.

Lisa: After the zombie game we started one called *Orpheus* — based on the story of er... Orpheus curiously — which was too complicated for floppy. (Honey-voiced harpist of Apollo and ex-Argonaut Orpheous, 27, charms melancholy Master of the Underworld, Pluto, (immortal) into releasing his missus, gorgeous, snakebite victim Eurydice, (36-24-36) for a bit of extended R&R in a popular Greek holiday resort. "Okay, matey" says the wily ruler of Hades, "but you can't look at your the babe until you're back top-sides. One peek and the chick stays dead". Randy Orpheous fluffs this simplest of conditions, and is forced by stony-faced immigration officials to cross the Styx without his old lady. Later, mad with grief, he unwisely snubs the Thracian Women, who tear him to pieces in a Bacchic orgy — or something. Probably — Harry.).

Paul: *Orpheus* was to be an adventure with graphics in the style of *Simon the Sorcerer*. We rendered the interiors of buildings, though, so when you walked inside they looked beautiful. If we tried to cram that on disks, we'd be looking at 10 or 20 of the things. So we'll probably go back to that if the CD32 really takes off.

"Come on Paul give us a drag".

Did Orpheus have speech?

Paul: He said things like "Hello," and "I've got it," but we left the project at an early stage. Because we couldn't progress any further, we decided to use the speech routines for a new game, and bring it out as a speech adventure — and that turned out to be *Valhalla*.

Have you played many other adventure games?

Paul: I liked the Delphine adventures — *Cruise for a Corpse*, *Operation Stealth* and *Future Wars* — but I did think that the text limited them a bit. And *Monkey Island*, too. They were great games, but I could never really lose myself in them. If you can imagine those with full CD-quality digital speech, then they would be superb.

When you bought your Amiga, did you intend to program on it?

Paul: I didn't actually buy it. When I went to college I had a flatmate with one, and I saw, erm... *Deluxe Paint 2*, I think it was. That was brilliant — I couldn't believe that you could do that on a computer, because I'd always been interested in drawing and painting. Anyway, we had a fire in the house and lots of things were burnt up. The Amiga was only slightly damaged, but I convinced my friend that it was knackered, and that he should claim another one from his insurance. The minute he got it, I cleaned it up a bit, and it worked! I've had it since — in fact, that's the one we wrote *Valhalla* on.

Lisa Tunnah... gorgeous, pouting, and unbelievably well read.

You must have had a hard drive though, surely?

Paul: We had one of those Commodore, er, A590 things. Or was it? Anyway, it was a 20Mb hard drive, and it was completely full up way before we finished the game — so it wasn't really much use.

Lisa: Now we've got an A1200 with an 80Mb hard drive. Hurrah!

What's next, after Valhalla?

Paul: Well, it's an as-yet-untitled adventure...

Lisa: Ooh — I thought of a name!

Paul: What?

Lisa: *Sons of IO*. Spelt S.O.N.S.

Paul: Hmmm. I like Drogons, myself. It's a tribe.

Lisa: Dogons, you mean.

Paul: Yeah, Dogons. A tribe of people who believed there was another race on, um, Sirius B. They lived, oh, way back, and they worshiped these people from a star which wasn't actually discovered until 1970! They said that the race came down and visited them during the early years of their 'being'.

Lisa: They had the solar system mapped out in their rugs and things, and there was a star next to Sirius B. But of course there wasn't at the time — or at least, not according to the astronomers. Then, years later, IO was discovered near Sirius B, in exactly the place the Dogons said it was.

What's Dogons, or Sons of IO or whatever, going to be about?

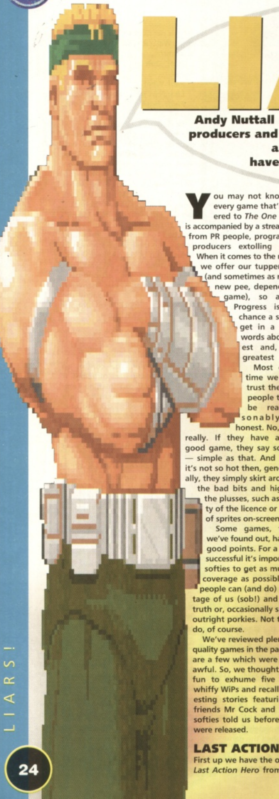
Paul: You control an entire race of beings. If you can imagine *Lemmings*, *Deuteros* and *Elite* all mixed into one, that's what it will be like. The beings will be pretty independent and human, wanting holidays and food and things. As well as a strategy game where you've got one purpose — to come from Sirius B and return to your home planet — it's pretty genetic. For example, a being could go on holiday to another planet and breed with the indigenous race, which could give rise to a new type of offspring.

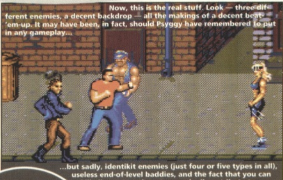
Are you going to stick with AMOS for your next game, or learn a more powerful language?

Paul: The next one will be written in AMOS, but the first thing I'm going to do when we get some cash is to buy a C compiler. I've no idea where to go to actually learn it, but I'm going to have a go anyway. I might take a year out, or something, to learn one of these hi-tech languages — maybe machine code — because for some things AMOS just isn't fast enough. I got really insecure at one stage because I was writing in AMOS Pro, thinking that other people in the industry would laugh at me. Then I realised that it doesn't matter what the game's written in, as long as it's good...

LIARS!

Andy Nuttall points an accusing finger at some naughty games producers and claims that their pants are most definitely on fire and that, more damningly, their noses have been favourably compared, lengthwise, to a telephone wire.





Now, this is the real stuff. Look — three different enemies, a decent backdrop — all the makings of a decent beat-'em-up. It may have been, in fact, should Psyggy have remembered to put in any gameplay...

...but sadly, identikit enemies (just four or five types in all), useless end-of-level baddies, and the fact that you can kill all-comers using one punch all contribute to Hero's downfall.

You may not know this, but every game that's ever delivered to *The One* for preview is accompanied by a stream of quotes from PR people, programmers and producers extolling its virtues. When it comes to the review stage we offer our tuppennies-worth (and sometimes as much as five new pee, depending on the game), so a Work In Progress is the only chance a softie has to get in a few choice words about their latest and, invariably, greatest 'product.'

Most of the time we can trust these people to be reasonably honest. No, really. If they have a good game, they say so — simple as that. And if it's not so hot then, generally, they simply skirt around the bad bits and highlight the plusses, such as the quality of the licence or the number of sprites on-screen.

Some games, though, as we've found out, have very few good points. For a game to be successful it's important for the softies to get as much positive coverage as possible. Some PR people can (and do) take advantage of us (sob!) and stretch the truth or, occasionally spread a few outright porkies. Not that they all do, of course.

We've reviewed plenty of poor-quality games in the past, but there are a few which were particularly awful. So, we thought it might be fun to exhume five particularly whiffy WiPs and recall what interesting stories featuring our old friends Mr Cock and Mr Bull the softies told us before the games were released.

LAST ACTION ZERO

First up we have the obvious one; *Last Action Hero* from Psygnosis.

Most of these games, you will probably notice, have something to do with a license — whether it be a big-name film or a coin-op. *Hero*, and its twin brother in *Cliffhanger*, were curious releases simply because Psyggy didn't really advertise their presence. They simply relied on the licences and previews to sell the games.

In the September 1993 issue of *The One*, Tony Parkes of Psygnosis enthused: "Looking at the film I think you would agree that it's fairly action-packed. We therefore attempted to capture that using a beat-'em-up scenario." Highly commendable, then. In the review some months later, however, we said: "It's not so much a game as a test of how long you can hold down the fire button without falling asleep." Action-packed? Do me a favour.

But that's not the end of it. "Obviously there are going to be compromises made on the Amiga version," fudged Tony, desperately. Oh, that's all right, then. At least they recognise that the game might not be so hot. "The Mega CD has over 600Mb of on-line storage so something's going to have to give way. I don't believe that this will necessarily affect the playability of the product, both of which will, I believe, be great pieces of computer entertainment." No, Tony! What are you saying? Just as you seemed to be getting away with it...

On a roll, if a distinctly cheesy one, Tony finessed with a classic piece of jiggery-pokery: "The larger-than-life action and the use of humour throughout the movie make *Last Action Hero* an ideal game vehicle in terms of both plot and mood... it's not a case of drop the licence onto a game that has only a tenuous connection [with the original]." Complete and utter humbug.

OOH EURO AWFUL!

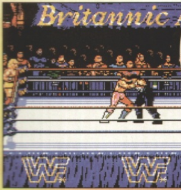
"When designing European Rampage we tried not to really take much notice of the original WWF *Wrestlemania* game," said Paul Walker of Arc Developments in December 1992. "We just decided that we were going to do a wrestling game and then worked out how we should do it. And I think we've come up with the best game possible."

Later, in *The One*'s review, erstwhile Dep Ed Gary Whitta disagreed: "The result is a game which, though very different in look and feel, is only marginally better than the awful original. Gameplay is not *European Rampage*'s strong suit." And neither was anything else, it seems.

"So," we enquired in the WiP, "just how many moves are there going to be in *European Rampage*?"

"Absolutely loads. Certainly too many to go into here," replied Paul. The words 'hot', 'banana' and 'oil' spring to mind here, because again, come review time, Our Gaz voiced a different opinion: "The graphic artist deserves credit for getting the midget sprites to resemble their namesakes, but they have no character or weight as they drift around the ring like rejects from a *Holiday On Ice* special." Ah, the aroma of smouldering pants.

The first WWF licensed game was bad, causing much derision (and mirth) throughout the computer industry. So what does Ocean do? It makes a sequel — and it's this. Still, people keep on buying the damn things, so as long as that happens...



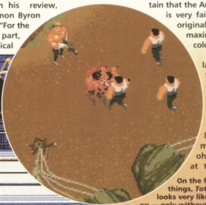
TOTAL CLAPTRAP

Perhaps slightly less crap than our previous two candidates for *The One*'s Order of The Celestial Pie, ICE's *Total Carnage* is, nonetheless, rubbish. As you'd expect, though, that didn't stop Simon Fox, one its programmers, offering us a bite of his hokum sandwich last August: "*Total Carnage* really is mayhem onscreen." Hmmm...

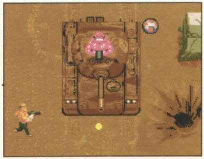
Mistake number one. Although the game really wasn't in any fit state for questioning at the time, the boy Fox obviously underestimated the scale of the task of converting a major coin-op to the Amiga. Later, in his review, Lord Simon Byron opined: "For the most part, a typical game is mind-blowingly unexciting." Not "mayhem," then.

Back in WiP land the clever Fox was determined to convince us that, ultimately, he would produce the coin-op conversion of the decade. "Converting all the graphics has been a mammoth job," he reckoned. "The original graphics were in 32,000 colours, so we have had to make certain that the Amiga version is very faithful to the original but with a maximum of 256 colours."

Hmm... the last part of this statement seems a little bit er, curious, because the result looks like nothing more than, oh, 32 colours at the outside.



On the face of things, *Total Carnage* looks very like the coin-op — only without the glorious range of luscious, succulent colours. Never mind, we could live with that. Except, though, that it plays like a dead dog.

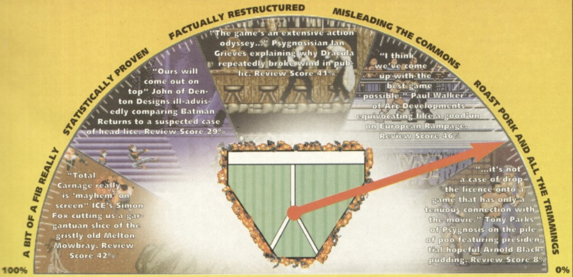


Now and again you get a good bit, like this. A big, exciting-looking tank trundles on, with a big, exciting-looking gun on the top. Ultimately, though, the game is neither big nor exciting. As you may have guessed, again.

Again, in his review Simes disagreed: "The version we reviewed is A1200-only, although you wouldn't notice because it looks like PD." The so-called "coin-op conversion of the decade" would have been happier drying our socks in a launderette.

BATPHONEY

Denton Designs was responsible for bringing the mighty wings of the Dark Knight to the Amiga (again) in the form of *Batman Returns*. To be fair, this Konami game was a conversion from the consoles, so perhaps Denton wasn't entirely to blame for the poor quality. However, if there were a Games Court of Justice they would still be found guilty of some



"Total Carnage really is 'mayhem' on screen" ICE's Simon Fox cutting us a gargantuan slice of the gristly old Melton Mowbray. Review Score 42%

"Ours will come out on top" John of Denton Designs ill-advisedly comparing Batman Returns to a suspected case of head lice. Review Score 29%

"The game's an extensive action odyssey..." Psygnosisian Ian Grieves explaining why Dracula repeatedly broke wind in public. Review Score 41%

"I think we've come up with the best game possible." Paul Walker of Arc Developments equivocating like a good'un on European Rampage. Review Score 46%

"...it's not a case of drop the licence onto a game that has only a tenuous connection with the movie." Tony Parks of Psygnosis on the pile of poo featuring presidential hopeful Arnold Blackpudding. Review Score 8%

THE COMBUSTION PANTOMETER

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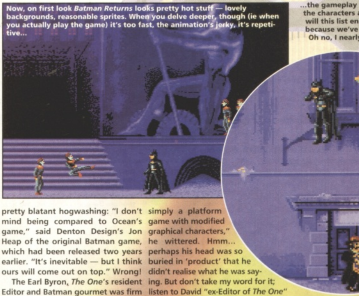


Now, on first look *Batman Returns* looks pretty hot stuff — lovely backgrounds, reasonable sprites. When you delve deeper, though (ie when you actually play the game) it's too fast, the animation's jerky, it's repetitive...

...the gameplay is annoying because the characters are samey. Ah, when will this list end? Er, here, actually, because we've covered everything. Oh no, I nearly forgot the music's dreadful too.

pretty blatant hogwashing: "I don't mind being compared to Ocean's game," said Denton Design's Jon Heap of the original Batman game, which had been released two years earlier. "It's inevitable — but I think ours will come out on top." Wrong!

The Earl Byron, *The One*'s resident Editor and Batman gourmet was firm in his criticism: "When you consider that Ocean's conversion of the first film was infinitely more playable than this (and it had 3D bits in it), you have to question the sanity of those responsible for messing up *Batman Returns* so badly. This film conversion is nothing short of crap." Oh dear.

SPACULA, MORE LIKE

As always, it's good to leave the best until last. Even though Psygnosis's *Dracula* licence is by no means the worst game ever, the WiP, dated January 1992, produced so much verbal diarrhoea we were literally falling about laughing. Ian Grieve of Psyggy was in fine fettle that day.

"It's only fair to produce a licensed game which is a decent representation of the original product and not simply a platform game with modified graphical characters," he wittered. Hmm... perhaps his head was so buried in 'product' that he didn't realise what he was saying. But don't take my word for it; listen to David "ex-Editor of *The One*" Upchurch's withering criticism.

"Change the graphics and this could so easily have been a poor *Shadow of the Beast* clone," he said. Strike one, Big Dave.

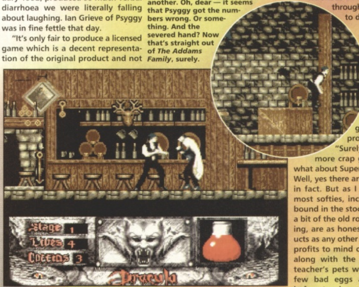
Towards the end of our preview, like so many others before him, Ian turned to the PR Dictionary of Hyperbole to, er, describe his forthcoming epic, producing one of the finest combinations of flim and flam ever likely to 'grace' these pages.

"The game's an extensive action odyssey," he gushed. Bit tautological that, surely. But Grievsy isn't done yet: 'One should be careful not to patronise the potential purchasers of CD-ROM products as these games will lift video gaming from a childish pursuit to a sophisticated and intellectually rewarding experience.'

Er... yes but back to Dave for the coup de grace: "The stake through this game's heart is that the task of hunting down the coffins is plain boring, and is made even more so by the laborious trudging back and forth through the levels you have to do."

AND FINALLY...

Er, that's it, sadly. Just five games, from the entire history of *The One* for Amiga Games. And we we'd just started to get going. You are probably thinking: "Surely there must be more crap games than that — what about Super Sports Challenge?" Well, yes there are — plenty of them, in fact. But as I said at the outset, most softies, including those we've bound in the stocks in this article for a bit of the old rotten-tomato-throwing, are as honest about their products as any other major industry with profits to mind can afford to be. So along with the shining lights and teacher's pets we will always get a few bad eggs and I'm sure that before too long some PR bloke will open his mouth and put his foot in it. Once again. Ho hum...



Yes, just as Van Helsing feared, the Whitby Impaler had transmuted into a vampire bat. Oh, there's another. And another. Oh, dear — it seems that Psyggy got the numbers wrong. Or something. And the severed hand? Now that's straight out of *The Addams Family*, surely.

The thing to notice about *Dracula* is that — yes, you guessed it — it has great graphics. Just like *Batman Returns*, in fact. Now, I'd like to be the last person to say that the old Psygnosis reputation has returned, but...

PRIZE PACK OF PORKERS...

"In the case of *Last Action Hero*, third party agents (read: Arnie — Andy.) had so much input on the game our hands were tied," moans Mark Blewitt of Psygnosis. "No guns, no Danny Madigan, and we couldn't allow the main character to attack unless provoked. These restrictions really limited the game: Danny Madigan was central to the film's plot, and getting attacks in first is certainly advantageous in a beat-'em-up." Okay, fair point, but why did it have to be a beat-'em-up, then? There are plenty of other non-violent genres suited to the licence, I would have thought.

"But are *Last Action Hero* and *Dracula* really as bad as *The One* made out?" asks Mark Blewitt of Psygnosis (well, yes, actually — Andy). "As you may imagine," he continues, unabashed, "we still have a few copies left, so we would like to offer a free copy of both games to the first 25 readers who write in to *The One*. So, you can decide for yourself!"

Well, they have to get rid of them somehow, I suppose — but hey, this is a serious offer, with prizes worth, ooh, hundreds of pounds. So, if you fancy a couple of boxes of air with two disks in them, write in to: Please Send Me a Crap Game, *The One*, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. First 25 out of Matt's pants gets the, er, goodies, everybody else doesn't. Usual rules apply, etc..

LAST ACTION HERO
PSYGNOSIS

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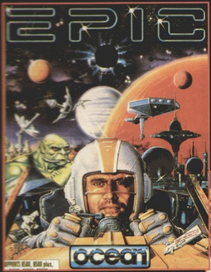

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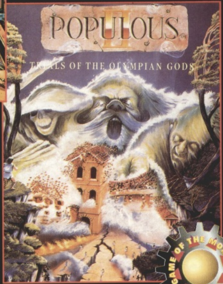
POPULOUS II
TRIALS OF THE OLYMPIAN GODS

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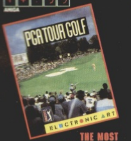

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GREAT PROGRA TRICKS OF OUR

Some recent 16bit games have impressed us with their technical prowess, especially considering the relative limitations of the A500's hardware. But how much of that is down to programming skill, and how much is pure deception on the programmer's part? Simon Byron tells all...

The good thing about popular computers is that as its hardware becomes superseded by fancy 'modern' technology, programmers have to try harder to come up with impressive results. By the end of the ZX81's life, some games were producing — albeit limited — sound, and graphics which were comparable to the Spectrum's (except in black and white, of course). Unlike the fly-by-night technology of the Mega Drive and SNES (which were both practically out of date within a couple of years of release), the Amiga has remained the driving force in home computers for eight years, giving programmers the opportunity to push it to its limits.

The quality of Amiga software is improving all the time. Within the last six months we've had the amazing *Stardust* and the breathtaking *Elfmania* — a year ago we would never have believed that the Amiga would be doing the kind of things those two games do. But if the hardware hasn't changed over the past half-decade, then why weren't programmers producing this kind of thing from the start? Ahh...

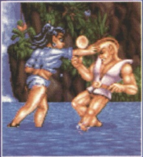
It's all down to ingenuity, you see. The sign of a good programmer is his ability to come up with increasingly different ways to utilise the technology available or, failing that, tricking the public into thinking the game is doing something it's really not. Now we're not for one moment suggesting that any of the programmers who produced the games in this feature are crap, but what the following two pages should provide is an insight into the ways games are created — and the jiggery pokery used to pull off some of the more impressive effects.

Graftgold's Andrew Braybrook takes a keen interest in what other programmers are getting up to and spends many an hour trying to work out how things are done. And he's learnt some interesting things, I can tell you. Here, for your entertainment and delight, are some of his top programming tricks.

ELFMANIA

Renegade

Terramarque's incredible beat-'em-up wowed everyone in the office with its amazing combination of large, colourful sprites and continuously animating parallaxed backgrounds. Development teams in the past have constantly belittled the Amiga, saying that parallaxed backgrounds were just not possible in beat-'em-ups (let alone animated!), so how did Terramarque manage it, the smarty-trousers? Over to Andrew Braybrook, our on-the-spot reporter.



Mandy offered Raoul some more snuff.

"Elfmania is throwing a lot of stuff around, there's no doubt about it," states Andy. "It's all running in 32-colour mode, with parallaxing, silhouetted backgrounds. But if you look carefully, the animated backgrounds stop when there's a lot going on — so the waterfall stops falling [making it merely 'water', then? — Simon.] — until the processor has time to catch up. It's the kind of thing you tend not to notice when you're playing the game, which makes it a pretty good trick.

It seems obvious now, but why hasn't anyone thought of this trick before? "Most programmers tend to only put things in which work all the time, and most of them would throw their hands up in horror if they saw something physically stopping," offers Andy "But Terramarque obviously thought that stopping the effect was worth it. There's nothing wrong with that: the fact that it works sometimes is better than not having the effect in there at all.

"Another sneaky thing they do is with the coins. When they appear they're all flashing and you think 'ooh, that's pretty'. But that's rather cunning because you only have to plot them half the time, meaning that you can have twice as many 'on-screen'."

STARDUST

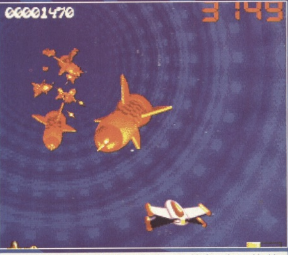
Daze Marketing

Bloodhouse managed to astonish the rest of the watching world with its gob-smacking tunnel sequence. In it, the display follows your ship from behind as it enters the passage, with its walls scrolling towards the viewer. It's groovy stuff to say the least and certainly very difficult to do. Or so it seems...

"Because it scrolls around, the first time I saw the tunnel sequence, I thought the game was continually changing the perspective as the screen moves," admits Andy. "It's not. But because you want to believe it is, it creates an optical illusion. It had me stumped for a while. I thought: 'how on earth are they doing that?'

"What Bloodhouse has done with the tunnel sequences is create a series of animation images which are two by two screens big, with only three frames or so in each. By cycling through the images — much like you would do in *DPaint* — the impression of a moving tunnel is created, and because the animation screens are bigger than the Amiga's display, Bloodhouse scrolls them up, down, left and right to make you think that the perspective is changing.

"I expect that Bloodhouse used *DPaint* with its perspective mode to create the tunnels. This particular effect isn't technically impressive itself — we all know how to do it — but affording the amount of memory to put those images into a 1Mb machine is where the skill lies. I'd



Impetuously, Darren attempted to remove the spaceship from the tumble drier.

MMING
TIME

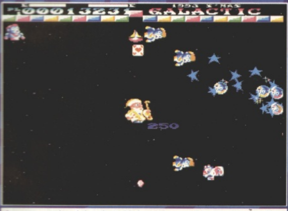
guess that the tunnel sequence alone takes up at least 96k, which is a fifth of your total chip RAM. To give you an idea, 96k is probably the amount of memory I'd devote to the entire sprite set for one level in *Uridium 2*."

GALACTIC

Stavros Fasoulas

We gave this game away back in January — and what a groovy little blaster it was. Stavros Fasoulas (who's currently working on a top-down racer, as we reported a couple of months ago) coded the specially-remixed version for us, which quite impressed young Mr Braybrook, our technical guru.

"*Galactic*'s quite clever because it's running the main game in 32-colour mode, and you can't have a dual playfield in that many colours [dual playfield, by the way, is the process of overlaying two completely independent screens on top of each other, allowing you to manipulate both of them individually]. So it's surprising to find that Stavros Fasoulas has got 16-colour text running over the main game.



Sven was convinced that the teddy bears' legs would turn up eventually.

"To do this, he's using one hardware sprite and multiplexing it across the screen width-wise. I've seen that effect before, but what you tend to get is a repeated pattern because you can't change what the sprites say midway along the line.

"So he's loading the sprite data from the copper list. Because each letter is a separate sprite, you can imagine how many are on-screen.

"You'll also notice that the game is on a black background. This is so he can put the in-game sprites on-screen in a slightly 'cheaper' way, without having to worry about what he's rubbing out. This affects what happens when two sprites occupy the same space, but the game is designed in such a way that whenever two sprites meet they change into something else.

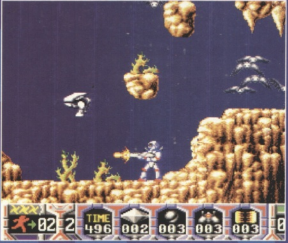
"I think Stavros sat down and designed a way to make his sprite routine faster, and then incorporated any restrictions (such as no two sprites being able to overlap) into the game. I've sometimes designed games around programming tricks I've devised."

TURRICAN 1 & 2

Rainbow Arts

Factor 5, the development team behind the *Turrican* trio, has always been admired for its programming trickery. All three games have shown-off innovative effects, some of which baffled experienced programmers. No so our Andy...

"*Turrican* was the first game I saw which was running in fifty frames and throwing around quite a lot of stuff. At one point there's a giant-sized sprite which is bigger than the screen. But if you look closely you notice that this particular object isn't running over anything in the background, making it quicker to plot. In *Turrican 1*, there's a huge fish which, again, is massive and something you'd have difficulty moving. Turrican manages it by craftily fading the background just before the fish comes on-screen.



Malcom promised to lend the Bladderwrack his favourite table lamp.

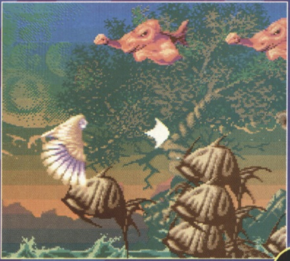
"At the end of *Turrican 2* there's a very large guy in a space suit which is the size of the whole screen. Most people thing it's a huge sprite — but they're wrong. The only way the programmers have been able to create a moving object so large is by making it the 'background'. At this point in the game, your character is standing on two platforms — which aren't 'background' objects as they would have been earlier on, they're sprites. So the whole thing has been reversed. It's very cunning."

AGONY

Psygnosis

With title music so sedate even Harry would find it relaxing, Agony should win awards for its sonics as well as its unquestionably beautiful graphics. Three layers of parallax? How's that done, then?

"Agony is so pretty," muses Andy. "The main character, the owl, is especially lovely. But the clever thing about Agony is its three layers of parallax. The dual playfield mode will give you two layers, so to get the third layer they've used a hardware sprite — which I think is only drawn in three colours — and multiplexed it horizontally. Then they've used vertical colour shading to make it look like there are more colours."



Wisely, the owl always avoided flying with pink elephants.

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GRP 2

CAUTION!

WORK IN PROGRESS

Caution indeed! Blah blah blah. Tosh tosh tosh. Yes, we'd like to present you, the reader, with eight pages chock full of the latest previews and industry-type insights into what's coming to a cinema near you soon! My god, that was a GREAT intro! Anyway, here's that great big bowlful of WiPped cream I promised you last month. Yummy.

NOVASTORM....32

Take a well known CD32 game, rip out all the dodgy bits that people slagged off, add a bit of background interaction, locate the game over a planet rather than up someone's bottom, and then call it *Novastorm: Microcosm 2*. Well that's what Psygnosis has done, and Andy Nuttall is most definitely off to preview it (if only to get him out of the office for a couple of hours).

SIMON THE SORCERER 2....36

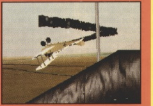
Yes we realise that the game spells it 'SorcerOr' but we're true Brits and will have none of this nasty Americanism. Anyway, sorry about that. Matt Broughton was stupid enough to start this 'anti-Bjork' thing when he reviewed 'Simon 1' back in the February issue, and should he get the opportunity, he'll be attacking Chesney Hawkes in this preview of Adventure Soft's super sequel. Right on.

KING PIN....38

Take a number of skittles (ten to be precise), place them a long way down a sort of alley, and then throw large heavy balls at them. Simon Byron does his best not to sit with his legs open as Team 17 rolls towards him with its latest ten pin Bowling sim. Not that they've done one before. So it's a bit silly to say 'latest' really. Oh well...

FIELDS OF GLORY...40

Take Matt Broughton, add milk, and stir slowly while introducing MicroProse's strategy sim based upon some large areas of arable land, filled not with crops, PYO strawberries or sheep, but in fact 'Glory'. Not to be mistaken with Rory. Which is a Scottish name. But not a very good one.

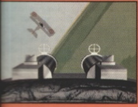


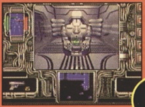
PLANET SOCCER....40

Ensuring that no beard escapes, pour the mixture into a greased baking tray, and cover in a football game from Infogrames. Make sure that you select the right soccer sim, because there are so many of them available in the super market at the moment, you could easily pick up the wrong one.

G2....41

Preheat your oven until it crisps your pants every time you open the door, and then place the mixture on the lower shelf, covering the tray with foil. After 20 minutes, remove the foil and add an interesting sort of Shoot-'em-up from Psygnosis. Place the tray back, this time on the top shelf, and leave for a further two hours.





DAWN PATROL....41

Removing the foil, allow the tray to sit for an hour until cool, and then serve on a bed of rice with a 'State of the art Flight Simulation in World War 1 action'. Cover with semi-skinned Empire Software cream, and then tuck in and try not to vomit. Enjoy.

IT'S ALL NOVA NOW

Come on, let's play pretend: Microcosm did have loads of really varied gameplay, the graphics were terrible and England did win the World Cup. Andy Nuttall finds Psygnosis putting all insulting 'all slot and no gameplay' gibes out of its head as it toys with the potentially ground-breaking sequel...

PROJECT: Nova Storm

PUBLISHER: Psygnosis

DEVELOPER: Psygnosis London: Stuart Sargaisson (lead programming); Richard Weeks and Pete Marshall (assistant programming); Kevin Collier (Music); Mike Simpson(producer).

INITIATED: March 1994

RELEASE: November 1994

Probably the only game to have been released on every CD format going, *Microcosm* didn't half get some stick when Psygnosis released it last year. Out first on the Japanese FM-Towns computer, and then onto the Mega CD, it was both lauded for its graphical beauty, and slated for its lack of gameplay. For the later release on CD32 and PC CD-ROM, the conversion house, Psygnosis London, noted some of those criticisms and managed to improve on them; creating a game which still wasn't perfect, but at least it was playable.

Microcosm CD32 went on to sell some 20,000 copies, an unprecedented success when you remember that there are only about 40,000 CD32 units in Britain. Psygnosis was buoyant about the sales figures, so naturally when the sequel began development, a CD32 version would soon be on the cards.

Now *Nova Storm*, or *Scavenger 4* as it was previously called, is on sale in Japan on the FM-Towns. The Mega CD version is just weeks away, so Psygnosis has begun the long conversion process to the Amiga CD32.

SPACE IS DEEP

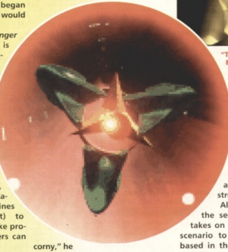
Psygnosis London is a branch of Psygnosis (curiously), which is dedicated to producing CD-ROM products. Its building is filled with all sorts of hi-tech wizardry, from Silicon Graphics workstations (the 'must-have' machines for CD-ROM development) to machines which actually make prototype CDs so the developers can test them.

And it's only a five-minute taxi ride from *The One*, of course...

In one corner of the room stands an FM-Towns machine, on which the finished version of *Nova Storm* is running. The introduction sequence, in the style of *Microcosm*'s intro, features a few real-life digitised characters overlayed on a computer-generated background.

"These are the programmers and artists of the original game," laughs Richard Weeks, assistant programmer, pointing at the screen. What, no 'real' actors? "It's no good having proper thespians in these things, because it just looks so corny," he smiles. "Mindscape's Mega Race, for instance, has an actor I recognise, and he just looks stupid." He said it, Mr Mindscape, not me.

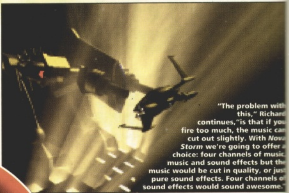
You're safe however, dear reader, because the perhaps ever-so-slightly "corny" Psygnosis employees aren't to be featured in the CD32 game. Call me naive, but I wondered why. "Because we don't like the intro," says Pete Marshall, another assistant programmer, frankly. "We'd rather not have it in our game. And anyway, we're making our own proper intro, using a decent mix of computer graphics and live animation. We're getting a celebrity in to do the voice-overs too, hopefully," he boasts. "But not any acting, of course," he stressed needlessly.



"This is a sewer," remarks Richard, "which appears on one of the levels, packed with huge fans to suck away all the fumes. As well as dodging and shooting enemy ships, you need to avoid being pulled into the blades of the fans." Sounds a bit like *Marble Madness* to me.

Although *Nova Storm* is the sequel to *Microcosm*, it takes on a completely different scenario to its predecessor. "It's based in the same solar system," explains Pete. "There's a computer system which has gone completely haywire, and taken over the defence machines in the galaxy. You're taken on to go in and blow the hell out of them, and put the computer back on its tracks." A familiar storyline, and in some ways a familiar game, bearing more than a passing resemblance to *Microcosm*.

"It's an all-out shoot-'em-up," enthuses Richard, "No-holds barred. It was designed with certain other into-the-screen shoot-'em-ups in mind, and we've improved on them where we can." Using my special investigative journalistic powers, I manage to persuade Richard t reveal which game was the mos inspirational: *Starfox* on the Supe NES. "We drew a lot of inspiratio from Japanese Manga comics too," comments Pete, "especially the fina exploding-city scene from *Akira*."



"The problem wit this," Richar continues,"is that if yo fire too much, the music ca cut out slightly. With *Nov Storm* we're going to offer choice: four channels of musi music and sound effects but th music would be cut in quality, or ju pure sound effects. Four channels o sound effects would sound awesome."

SPIRAL GALAXY 2898

Unlike *Microcosm* which has graph ics made up from "looped straights" (the same piece of animated back grounds played over and over to gi the impression of distance, appar ently), *Nova Storm* features a lo more graphics. It will probably be two CD game, in fact, because yo couldn't fit all the graphics on on CD. "If you're using a CD, you can f half a Gigabyte of graphics on it," says Richard. "What you don't wa to do is put an average, say, platfor game which you could store in 1M onto a half-Gb disc. The idea here to totally use the CD — fill it wit music, fill it with graphics. Admit tedly, some of the first CD game didn't have much gameplay, but it getting better. As time goes on, th games will improve."

When the boys were developin *Microcosm*, it was the first time a of them had written an Amiga gam "For this we've seriously improve it," says Richard. "From 16-coloure backgrounds on *Microcosm*, to 6 with *Nova Storm*. We're learnin

"This is you, the scavenger ship, in a cut scene," explains Richard. "At one point in the desert stage you get a total eclipse, followed by this image. Because it's an eclipse, the graphics are quite dark — and you get this nice effect of light shining through the grid."

And here, friends, is one of the two cut scenes to end the Desert level. "At the end of one of the desert stages, in a big cave, you'll find this beastie," says Richard. "Depending on whether you beat him, or vice versa, you get a different cut scene."

Even though the backgrounds are now 64 colours instead of *Microcosm*'s 16, the sprites must still be limited to less than 16. "We're down to 14 colours now," says Richard, "and even that's really 13, because one of them has to be transparent."

"At the end of each action part we're putting in a cut scene, like we did with Microcosm," says Richard. "We'll usually run a couple of thousand frames of the game, and then put in a cut to make the transition between levels appear seamless."

new tricks as we go along. For instance, now we've got the main landscape animation running on the CD32, we're trying different techniques to get the most baddies on the screen at the same time without any slowdown."

A trick they discovered for *Microcosm*, we can reveal, was to switch some of the vein graphics upside-down to create the effect of a completely different set! "It looked as though there were an awful lot more animations than there actually were," says Pete. "And nobody said a thing. With this we can't do that, obviously, because it's a planet surface so you can't really fly underneath it! We are considering certain other tricks, though, to create more on-screen sprites."

"In techie-speak," Richard explains, "there's a mode on the blitter [the Amiga chip which moves things around on-screen] called 'blitter nasty,' which enables the blitter to run much more quickly. But it doesn't work with the CD on at the same time, you see, so we didn't use the mode in *Microcosm*. When we thought more about it, we realised that the CD is off for half the time anyway, which means that it wouldn't interfere with the blitter. So now, we can switch the blitter nasty mode on for half the time, which will make for some frenzied, action-packed blasting."

In addition to new tricks, Stuart, Richard and Pete are using state-of-the-art computer equipment to speed the conversion process along. "The Silicon Graphics machine has a neat tool which makes our lives easier," says Pete. Silicon Graphics, incidentally, is the computer system which the original graphics for Microcosm and *Nova Storm* were rendered on, as well as the effects for films like *Terminator 2*, *The Abyss* and *Jurassic Park*. Pete continues: "It takes the original graphics, and converts them down to the number of colours we can display on a particular format. So with CD32 *Nova Storm*, we took the graphics which were rendered in thousands of colours, and the Silicon Graphics whips them down to 64 colours in real-time — saving the job of doing it all frame by frame."

> **"It's no good having proper thespians in these things because it just looks so corny"**
>
> **Richard Weeks**
> **Psygnosis, London**

LORD OF LIGHT

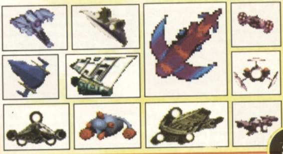
The large number of colours needed for the background doesn't leave much of a palette for the ship sprites — just 13 or 14 colours in all. This might be reduced even further, though, as Richard explains: "We need at least one colour for the laser weapon, of course. The chances are it will only be one colour — say, yellow or red or something — but even

EXTRA-INTESTINAL SPACECRAFT

After the bodily enemies of *Microcosm*, the graphic artists had a tough job coming up with new ideas for the spaceships in *Nova Storm*. After all, space games have been done before, so originality was always going to be their biggest problem.

Each ship is animated so that it can move anywhere on screen and still remain in perspective. With the number of the ships touching, ooh, loads, that means there are literally hundreds of animation frames. That might not sound many compared to the thousands in a football game, say, but when you think that the rendered graphics are flying past at the rate of about 16 frames per second, it suddenly becomes damned impressive.

Anyway, we can't show you them all, but here are a few to whet your appetite for things to come. And to fill up a bit of space. Boom Boom.



then it doesn't leave many colours for the foreground objects." Still, with roughly four times as many colours as *Microcosm CD32*, there shouldn't be too much of a problem getting it to look good.

There are to be five different worlds in *Nova Storm*; Volcano World, Desert, and, er, some others which Pete and Richard can't remember. "Each level will be huge — there are around 60,000 frames of graphics in total, which translates to around 30-45 minutes of solid graphics," comments Richard. Unfortunately, even with this huge amount of graphics, the player will still be limited in the choice of direction to fly your ship. "That's the main problem with CD technology — it's not fast enough," Pete admits. "All the actual direction of your ship is predefined, and that's as much as you could hope for at the moment."

Where it definitely improves over *Microcosm*, though, is in interaction with the landscape. As well as storing each frame of the graphics, the CD also stores a "mask," which holds details of the height and proximity of the landscape. As the game plays, the CD32 calculates the position of your ship, and checks to see if you're hitting the surface of the planet. If you are, you crash — simple as that.

"The problem most people are having with this sort of game," says Pete, "is the stick-on effect. When you put sprites on a rendered background, you can easily see that they are super-imposed — because they generally have black outlines. It's very difficult to get around." It's the same effect as with films — you know the old black-and-white movies of the Fifties, where you see somebody driving a car and you know that the background is not real? Same thing, really; as soon as you superimpose one image over another, it's difficult to mix them together realistically.

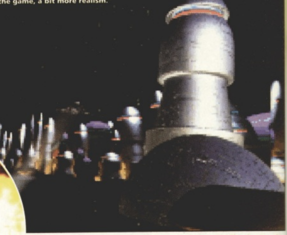
However, the original artists who rendered the *Nova Storm* graphics came up with a reasonable solution, as Pete is eager to explain: "With *Nova Storm*, the original artists rendered the ships and baddies as though they were inside each particular level. So you end up with the reflections of the landscape on each ship, and it looks more attuned to the level — and more realistic. So we've tried to get rid of it, but it will never go completely."

Graphics are undoubtedly *Nova Storm*'s strong point, but Psygnosis took into account any criticisms of *Microcosm CD32* and they're intending to make the game as playable as possible. "We've borrowed some ideas from earlier shoot-'em-ups such as *Gyruss* [that's another name for *Nemesis*, game fact-fans]," Richard confesses. "In *Nova Storm* you can pick up new weapons and shields to improve your ship, which is something you weren't able to do in *Microcosm*, and that was a limitation."

Another area which Psygnosis is concentrating on is music, but for a different reason. After the fiasco over the soundtracks for *Microcosm* (Rick Wakeman or not Rick Wakeman, that is the question), the boys are making sure there are no doubts about *Nova Storm*. "The music on the FM-Towns version of *Microcosm* is by Rick Wakeman," says Richard, "and there's one track on the CD32 game — if you play the disc on a CD player — that's by him too. All the UK music is by us here in London."

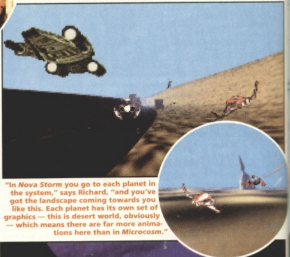
But the real reason they don't want Rick Wakeman to do their soundtrack? "We just don't like his music," admits Richard, "and we like our guy, Kevin Collier, a lot. Rick's prog-rock soundtrack was far too boring for us!"

"We've included z-depth information along with the landscapes," says Pete, "which means we can actually make the land appear solid — you can crash into it. That adds a bit more depth to the game, a bit more realism."



The Desert planet is littered with huge ravines. A bit like the Death Star from out of *Star Wars*, but with more sand. And, again similarly, you fly down them, shooting hell out of the enemies you see before you. Great fun.

Because of the power of the Silicon Graphics machines used to create *Nova Storm*'s graphics, some amazingly realistic explosions can be simulated. There's nothing digitised about this; it's all computer-generated.



"In *Nova Storm* you go to each planet in the system," says Richard, "and you've got the landscape coming towards you like this. Each planet has its own set of graphics — this is desert world, obviously — which means there are far more animations here than in *Microcosm*."

I'm not sure exactly what world this is, but presumably it's called "Crystal Land" or something. The idea is to avoid the spikes and shoot the enemies waiting in ambush — but that's damned difficult when a large lump of ice comes hurtling towards you at 1,000 miles per hour (probably).

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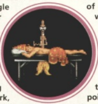
I'M TOO SORCERY FOR MY SHIRT...

...apparently. After months of deliberation, we've finally decided that 'Sorcerer' is spelt with an 'e'. Or is it an 'o'? Join Matt Broughton/Breughten for a full report.

The cat in the hat is coming back! After literally months of doing nothing, *Simon The Sorcerer* is about to make another welcome return to our screens. It only seems but yester'een since he was first tugged brutally into another mysterious world. From the depths of his uncle's magic hat he came, ready to do battle against the evil wizard Sordid and take on our fairy tale heroes — the blaguardly Three Billy Goats Gruff and the toweringly rope-tastic Rapunzel.

Since then, Mike Woodroffe, the man behind Adventuresoft hasn't rested for a single moment. No, no, he's far too nice. The second that *Simon the Sorcerer* was out the door, work began on the sequel, with Mike's son Simon once again supplying the script. If young Simon has one trademark, it's that he likes to liberally 'borrow' from selected famous works. Just look at the Repulsar scene in the original game for proof.



"Simon does this a lot.", says Mike nicely sipping from a nice cup of nice coffee, "If you read through our games, you'll find quotes from all over the place. People like things they're familiar with. This is why *Simon 1* has been so successful. They know the story of The Three Billy Goats Gruff. They know the story of Rapunzel. It all works for them because it's familiar ground."

PROJECT: **Simon The Sorcerer 2**
PUBLISHER: **Adventuresoft**
DEVELOPER: **(Programming and Graphics), Simon Woodroffe (Script) Seven unnamed artists**
INITIATED: **?**
RELEASE: **September 1994**

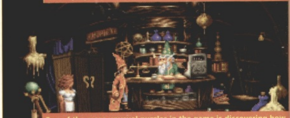
THE LION

It's two years after the original game, and Simon (The Sorcerer) has grown up a little. Now controversially clad in jeans and a T-Shirt, and sporting a rather outré ponytail, our diminutive wiz is just about over the trauma of other-worldly adventure, and is beginning to settle back to 'normal life' when a wardrobe appears in the middle of his bedroom, (nice bit o' plagiarism). Naturally he's a bit disturbed but just puts the whole thing down to the fact that his mum has the habit of rearranging his room without asking. He climbs inside the transdimensional tallboy and finds himself back in the land of er... wandering-around-and-doing-lots-of-things-with-a-daft pointy-hat-on.

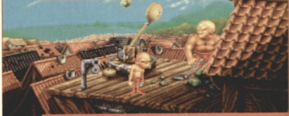
It turns out, or will turn out (seeing as this is but a WiP) Sordid has returned as a ghost, (another original touch!) but still has all the necessary faculties and skills to get himself back to a physical form. All he needs to do is avenge his death by killing Simon, and to do this he comes up with this really great idea of using a big piece of furniture to lure Simon across the fabric of time and space. Incredibly, this fool-proof plan goes a little awry, and this is where the story starts to get a wee bit convoluted.

THE WITCH AND

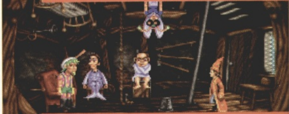
"When Simon arrives outside Calypso's shop in the wardrobe, Calypso tells him that he'll need to get some Mucosade [tee, and, if I might venture, hee] to generate the 1.21 gigawatts of power needed to get the wardrobe 'going' again.", explains nice old Mikey-wikey winking archly down at me from the



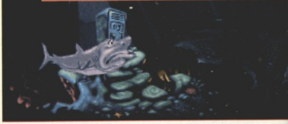
When you reappear in the mystical world, the first person you meet is the good wizard Calypso, the man you spent so much time trying to save in the original.



One of the more unusual puzzles in the game is discovering how to get inside the house of the three bears, which is guarded like a fortress because that delinquent Goldilocks kept breaking in. These two goons with a catapult are apparently a clue.



There are just as many crazy oddball characters in the sequel. Look at this room full of hilarious Loonies — obviously they've spent too much time playing games with less questionable taste!



Simon Woodroffe is the kind of guy who is happy to borrow ideas from everywhere. Have you ever wanted to know what's inside Davy Jones' Locker? (No, because it's a metaphor — Harry).

LEGIBLE SCRIPT

With *Simon The Sorcerer* about to appear on CD32 (with Chris Barrie of 'Jif Micro Liquid where are you?' fame taking the lead role), a lot of thought has gone into the scripting of the sequel. The first game was written to be read, but Mike Woodroffe plans to really make use of sound on the sequel, using music, voices and spot sound effects to their best advantage. Here's an excerpt from the Pet Shop scene, where the brother of that eminent paeleantologist Dr. Von Jones is working.

Simon walks in and there is no-one there. A bell rings above the door. Simon walks to the middle of the room and looks about him.

SIMON (to player) "Weird..."

The man walks in.

MAN "What's weird?"

SIMON "All this lot (points around him). You're voice is familiar too."

MAN "I've got a brother in the archaeology trade... Although I haven't seem him around for years. The ground might as well of opened up and swallowed him...As for all this lot — they're my experiments."

PART 1:-

1. I thought this was a pet shop?
2. What the HELL are they?
3. What kind of experiments?

SIMON "???"

MAN "You're not from the tax office are you?"

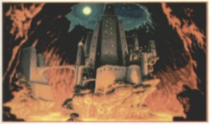
office in his loft. "To get some, you have to get into the Royal Castle. The king is looking for a new magician, so he holds a competition. When you arrive there are all these crusty old wizards, and there's no way Simon could compete against these guys with their heavy-duty magic. So the only way to win is to cheat. He goes to the Street Of Traders, and buys a Do-It-Yourself stink bomb kit. Then he has to get some swamp stew from the Swampling — who 's gone upmarket and opened a chain of restaurants called McSwamplings [ha-ha-ha my aching sides]". At this point things start getting complicated, (and presumably even funnier) and without wanting to give too much of the game away, a Swampling costume is made, the stink bomb is let off and... let's just say that various things are done to various people, and er... so on.

> **We've really gone to town... we've got seven full time artists working on the sequel**
>
> **Mike Woodroffe**
> **Adventuresoft**

Everyone knows that no game will ever get a 100 percent mark from a magazine, but Mike is most definitely (and it must be said, ever-so-nicely) trying with this latest outing. He's taking a good hard look at *Simon 1* and the best that the competition has to offer. Mike reckons there's room for improvement and aims to discover that elusive something that makes a game 'popular',

THE WARDROBE

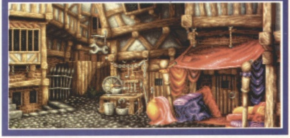
One of the first things that caught his eye were the graphics (and they're rather nice eyes too — a pleasingly cool shade of wedgewood-blue). Although *Simon The Sorcerer* was a good looking game, there is always room for improvement, so Mike started advertising for new talent. "We've really gone to town," he says excitedly, "we've got seven full-time artists now, after sifting through over 300 applicants from one advertisement. It's surprising how you can work through so much high quality art, and end up with a shortlist of 20-40 artists, and then find out just how many can't make the jump to computer art. One bloke came in for a test, and walked out in an hour. He did superb artwork, but couldn't hack it on a machine. We've brought in another two programmers to work alongside Alan (Bridgman). It's a really busy project!"



Your final goal, the Dark Tower, Home of the evil Sordid. Do I chuck a ring down a crack or anything?

THE STREET OF TRADERS

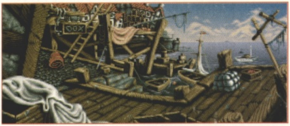
As well as having more locations and characters than the original game, *Simon The Sorcerer 2* has large scrolling locations, such as the Street Of Traders, where a very large part of the game takes place. A long and narrow location, almost all the shops you could possibly ever visit can be found here, such as a Magic Toy shop, strange clothes shops inhabited by even stranger people, and a clown selling helium balloons (which, incidentally, he gives to a small child, who then floats off into the distance in a highly comic and original way.



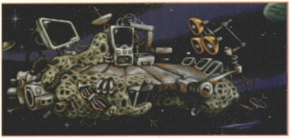
But the injection of new artistic talent is really paying off, as you can see if you look around the screenshots on these pages. The game looks a good deal nicer than the original, and the locations show more variety. The sprites have better animation than before, although this is something you'll just have to take my word for, and probably the biggest visual change of all is the fact that the game now scrolls across certain screens, giving you a far bigger game for your money! Nicerama!

Another thing Mike has changed is the amount of time you spend walking around. In *Simon 1* you could cross loads of screens without doing a sausage. In *Simon 2* there is something to do in every screen, and you wont be left to wander about aimlessly.

Simon The Sorcerer 2 will be released at the end of September (all going well!) on all Amigas, with a specially-enhanced version for the CD32. And it looks like it's going to be every bit as nice as the first one. Yes indeedy.



Many of the locations in *Simon 2* will scroll, and the docks is just one of those. Looks good, doesn't it?

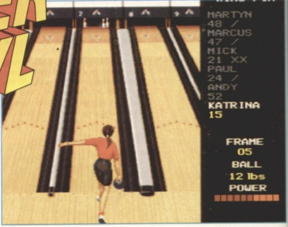


If you thought some of the locations in *Simon The Sorcerer* were strange, then you ain't seen nothing yet. How about an astronomy lab in space? I mean can you think of a less likely location?

I'M TOO SORCERY FOR MY SHIRT

SUPER BOWL

Simon Byron slips on his sneakers and takes an early look at Team 17's, erm... game.



There are almost 30 animation frames for the bowler so she (or he) moves very realistically. I love these short captions.

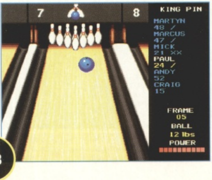
PROJECT: King Pin
PUBLISHER: Team 17
DEVELOPER: In-House: Adam Polanski (Programming) Barry Armstrong (Graphics)
INITIATED: April 1993
RELEASE: September 1994

Although it has been scientifically proven that I'm not in the slightest bit funny, I can still 'cut the mustard' when it comes to amusing off-the-cuff remarks. Really I can. Take my brilliantly observed witticism thrown in the vague direction of Adam, the programmer of *King Pin*.

"Adam, what's your surname, please?" I inquire, unaware of the gag opportunity just waiting around the corner.

"Polanski. That's P-O-L-A-N-S-K-I," he offers.

"Ah-ha!" I smirk. "No relation, I suppose?" I am, of course, making a comic reference to the fact that Adam's surname is exactly the same as movie director Roman, whose film credits include lots of things I've never heard of. However, my fan-tastic remark doesn't proke the fits of laughter I am expecting. Even the studio audience installed here in the office to bolster my rapidly diminishing self-confidence remains disturbingly quiet.



You can even alter the weight of the ball if you wish. Team 17 thinks of eveything, doesn't it?

"Everybody says that," Adam responds, none too impressed. "But the funny thing is, I'm his second-cousin, apparently"

Oh.

So who is this 'Adam' geezer, and what has he done before? "I worked at Argonaut and Vektor Graphics, as well as a few others. I did some work on *Killing Cloud*, *Fighter Bomber* and *Space Shuttle*, among others. The first game I ever wrote was *F14 Tomcat*, a shoot-'em-up for the BBC Micro. It was the first time someone had ever done parallax on a BBC. I got damn good reviews for it, saying things like 'he should have done this on a better machine'."

King Pin, is shaping up to be Team 17's best ten-pin bowling simulator to date, er... mainly because it's also the Yorkshire company's first and only ten-pin bowling simulator to date. "It's as close to real life as you can get without actually bowling a ball," reckons Adam. "I think this is mainly down to the simplicity of the control method. You bowl the ball using a joystick: first you set the direction and power and then add aftertouch as necessary. Waggling the joystick in different directions will make the ball do wondrous things."

Adam is confident that the system he's devised will be easy to grasp. "It will take a long time to master but even novices will occasionally be able to amass a good score. "If you're fortunate you could probably score a strike by pressing the fire button twice, but it will be more luck than judgment."

Although *King Pin* seems completely removed from Adam's previous games, he has needed some of his 3D experience. "Having a background in 3D games helped enormously because a lot of the maths routines used in *King Pin* have been done before. But the difference here is that shapes in 3D games aren't usually round, and round objects are easier to work with. For example, to find out how far one sphere is from another sphere you just take their two central points and measure it from there, instead of having to work out where the corners are and that kind of thing."

> **"It's as near to real life as you can get without actually bowling a ball."**
>
> **Adam Polanski, King Pin's programmer**

That said, the hardest part has been ensuring everything moves correctly. "Getting the pin movement right was a real nightmare. Making them to bounce correctly and rotate as they would in real life cause me a lot of problems. It's all to do with square roots and lots of other things like that... it's difficult to explain in layman's terms."

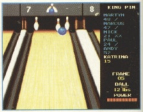
So Adam's calling me thick, is he? "Erm... not really," he stutters.

That's okay, then.

King Pin's range of options is impressive. "We've worked hard to ensure that you can tailor the game to suit you," says Adam, "so we've included every option we can think of. You can play with five other players, who can be male or female and left- or right-handed. There are several different competition modes: single, match play, knockout, pairs, challenge, series. And you can even change the colour of your shorts."

Always important, that.

With all the research necessary to write a bowling game, you would have thought that Adam could score a strike every time, but this isn't the case. "I was a lot better before I started this project, funnily enough," he laughs. "I suppose it's because I never had a 'professional' interest in it, but since the start of *King Pin* I've been analysing the way other people play, and it's made me a lot worse, for some strange reason. But I don't care because as soon as the game is finished I'll be able to bowl for fun again."



Yes, but can you run down the lane and kick the skittles over? I very much doubt it.

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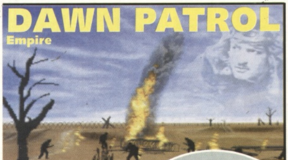
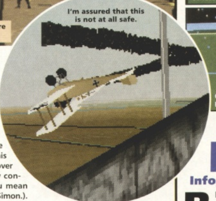


The dangers of smoking are horribly evident.



I'm assured that this is not at all safe.

When it comes to Mini WIPs, it's generally me who spouts on and on about products that, all said and done, I generally know nothing about. Sad I know, but at least I'm honest. (ahem — Simon.).

So, I thought, let's make things a bit different with this particular WIP, and hand it over to someone who's actually connected with the thing (you mean copy out a press release — Simon.). And so ladies and gentlemen, I'd like to introduce you to Rod Hyde, Managing Director of Rowan Software; the company behind Empire Software's forthcoming release — *Dawn Patrol: The First Airwar*. Tally ho chaps etc...

"This flight simulation is about the pilots, their aircraft and the rush to achieve air superiority during the First World War. Many pilots were real characters and they developed a wide range of tactics — some very unorthodox! We've picked out twenty aircraft that we felt deserved a mention.

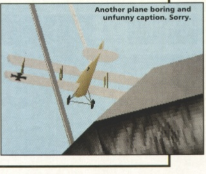
"Generally when I start to think about a game design, I'll pick out two or three themes that I've discovered in my research. However, for *Dawn Patrol* there were so many interesting but diverse stories that I decided to adopt a different approach. We have produced a multimedia interactive history book."

According to Mr Hyde, this interactive multi-flavoured thingy contains chapters on the history of the Great War, the pilots and the aircraft, but also contain blank pages which get filled-in to describe the player's progress as he develops.

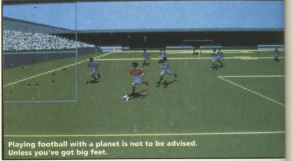
"On most pages there's a story which can be illustrated by a range of still images or by an animation using our own 3D system. Each story is further illustrated by presenting a mission which the player can modify and fly" Ah-ha! This looks to me to be an opportunity to ask about the game itself, so...er, what about the game itself? (Nice technique, Beard Face — Simon).

"Well *Dawn Patrol* is the second product to use our new simulation system, and we've completely overhauled the landscape generator, the shape generator, the view system, and the artificial intelligence."

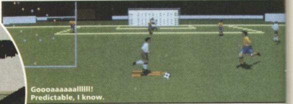
Cheers. No really. We generally don't like to know too much anyway. Never mind, wait until September and all you flight sim people can run to your machines and shout 'Contact'!



Another plane boring and unfunny caption. Sorry.



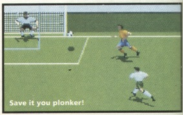
Playing football with a planet is not to be advised. Unless you've got big feet.



Goooaaaaaallllll! Predictable, I know.

PLANET FOOTBALL

Infogrames



Save it you plonker!

Blimey hell! The footy just keeps coming, doesn't it? This may sound like a new game, but you could in fact have already heard of it under the name *Real World Football*. Infogrames has recently renamed it, and, feeling pretty good about themselves, thrown it out to the popular media along with the bold statement that it is "...the only football simulation on the Amiga which combines playability, realism and a multitude of changeable parameters."

As with all of the World Cup timed footy games we've seen, *Planet Football* offers the twenty four qualifying teams to choose from, along with six other "top ranking" teams — including England, Scotland and France ("Top Ranking"? Shyeah, right).

According to Infogrames, the main selling point for *PF* is the realism. The perspective is the most dramatically different aspect of the game, offering a view from lower down than the norm, with a 'behind the man' camera affair. The number of animations has also been given a serious boosting — to the tune of 6000, in fact — and couples with the camera effects to offer eleven zooms per player for extra realism.

There are 30 teams of 15 players to adapt to your preferences, with 15 different tactics available to choose from as far as speed, endurance, technique, skill, aggression etc. go. The footballers' performances will depend on the methods of training employed by the player, so if you want you can concentrate on penalties, corners, volleys, or in fact any area requiring skill and expertise.

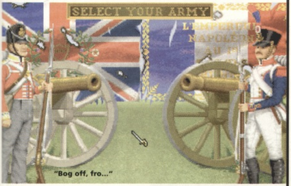
This game is only scheduled for the A1200 and CD32, and will come complete with a top quality soundtrack and tons of gorgeous extras such as rinky-dinky sound effects and, er... weather conditions.

As far as the other matches go, you can choose to sit and watch while they play, or simply jump to the results. This may not sound too revolutionary, but each country does play in a different way — Germany relying on short passing games, Brazil showing high skills in ball control, and England being, well, crap.

We've had a sneak preview of this, and to be quite frank, it looks jolly nice indeed. Keep 'em peeled for a full review next issue.

FIELDS OF GLORY

MicroProse



"Bog off, fro..."

Poor old Napoleon, eh? Not only did he meet his Waterloo, not only did he have a gammy arm and a dodgy hat, but he also ended up portrayed as a complete spaz in that *Bill and Ted's Excellent Adventure* film. Quelle Bummer. As if it's not bad enough having the Duke of Wellington shooting at you and trying to get his sword 'up you' constantly since about 1800, you then have to stand there while two plonkers run around in ill-fitting clothes screaming "No way", "Excellent", and, er... "Dude". Oh joy. Oh what comedy. Oh well, could've been worse. It could've been *'Allo Allo'*.

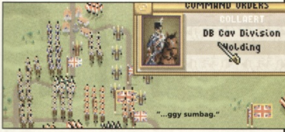
Well anyway it isn't, it's a jolly interesting strategy game from our old chums MicroProse, and though you'll find no aircraft here (just for a change) you will find a rather large amount of men walking around in surprisingly straight lines, dressed up a bit like the cast of, well... something that includes lots of people in funny clothes, really.

Fields of Glory takes the familiar computer angle of hex-grid based board game style, complete with 2D top-down view, only rather than the old yawn-inspiring military symbols, you're actually treated to brightly coloured sprites, animating like there's no tomorrow. (Which, of course, for many of these soldiers, may be true. The bit about no tomorrow, I mean, not animating. Er, anyway...)

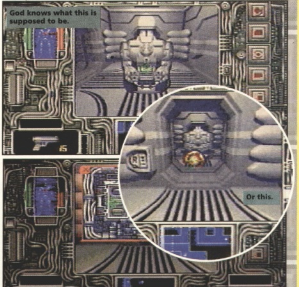
The game actually allows you to play four historical battles — culminating in the big job Waterloo — along with two hypothetical battles as either the French or Allied/Prussian commander. Unlike the majority of strategy 'board' games on the computer, *FOG* is played in real time, with the action being fast and furious, while the control system is aimed at those that wouldn't normally play such games; hopefully allowing the player to quickly respond to the enemy.

As the 'Iron Duke', you can fight over three different sizes of map, and with the huge variety of strategies available to the player. It's hard to see the 'think about things a bit before killing people' fans getting too bored with it very quickly.

Sit back for a couple of months, and we'll let you know what we think. Eventually.



"...ggy sumbag."

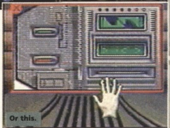


God knows what this is supposed to be.

Or this.

OPERATION G2

Psygnosis



Or this.

What with humans being a chronically short-sighted bunch of creatures, I'd imagine it's fair to say that there'll be a point in the future, when we'll have completely buggered our rivers with toxic waste, and ruined the countryside by covering it roads, roads, bypasses and more er...roads

At this hypothetical point, our contact-lensed eyes will lift to the heavens, and our surgically enhanced mouths will offer the profound statement, "Oh, space would be a good place to dump all the rest of our crap, wouldn't it?" And of course, we will.

Jump forward a few more centuries, and suddenly we'll find that the universe has itself become littered with derelict craft and radioactive wrecks, all of which must be somehow cleared. Hmm, looks like a good scenario for a new Psygnosis game. Take it away...

As a member of the 'not very elite' De-Con Division, your job is to board these ships and 'scuttle' them — a quaint way of describing a controlled bi-oxyribo-nuclear explosion. You don't need to worry about radiation, because you yourself are 'lucky' enough to be an experiment that went wrong. You were meant to be the ultimate solder, but you ended up as a 'Roider' — a bit of a genetic donkey. Only without the ears.

Then one day your boss hands you *Operation G2*, a ship packed with contraband medical supplies; smart hearts, biopic nerves, virtua hip-joints and the like — all worth a fortune. The only trouble is that the cargo is guarded by an entire corp of Simskin Revenue Protection Droids, who shoot first and ask questions later. Fortunately, you yourself have the tendency to answer awkward questions with the muzzle of your plasma rifle.

So ladies and gentlemen, what we're looking at here is a first-person perspective arcade action game, in the *Doom*-style, complete with fifteen variations of Simskins to deal with, not to mention a full rendered intro sequence and atmospheric ray-traced graphics.

Other features promised include anti-personnel mines, scanners (for that *Alien*-like tension), maps, nine massive levels, and a "nail-biting soundtrack" — though how a piece of music can bite its nails I'll never know. Anyway, it's coming soon, so watch out!

WHERE ARE

...RISE OF THE ROBOTS?

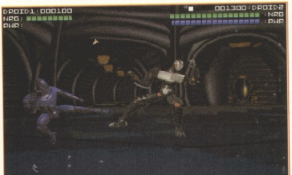
Here's a quick question for you. What's got 14 disks, 128 colours and is on the shelves as we speak? Answer: nothing. Yet. But ask me that question in October and there'll be only one answer — the A1200 version of *Rise of the Robots*.

No, really. This futuristic beat-'em-up, originally pencilled in for a February 1994 release, has been coming along in leaps and bounds but the delay hasn't been down to technically difficulties or programming problems alone. Mirage's Julia Coombs explains further: "We've teamed up with Time Warner ["media giants", apparently, who will be publishing the game — effectively turning Mirage into the developer only], so we've been given a considerable marketing budget to add to our own marketing resources. This has enabled us to create a marketing plan which will lead up to the launch date and give *Rise of the Robots* the backing we know it deserves. So the delay has been mainly because we felt we could continue to perfect the graphics and enhance the gameplay as much as possible."

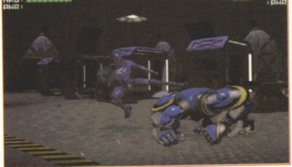
So how has the game changed since we last took a sneaky peek? "Visually, it has changed very little over the last 12 months," offers Julia, "but it now has a level of gameplay that was non-existent 12 months ago. We haven't had to take out anything but there are additions. Super special moves, for example, as well as new music and sound."

Rise of the Robots is being developed on thirteen separate formats simultaneously, and all versions will (hopefully) be released on the same day, creating massive public awareness. But how difficult is it to work on some many versions at once?

"Porting the information from one format to the another for development is not straightforward at all. The game was originally designed with the Amiga in mind. The PC version was a conversion 'upwards', meaning additions could be made. Problems arose with the console versions. We weren't sure what elements to leave out and how to incorporate scrolling which isn't available on the PC and Amiga versions. None of these problems were a surprise, however. Inevitably with such a large number of formats to manage, the work load is a lot greater than if we were working on Amiga and PC versions alone."



Throughout the game, special Bee Gees records can be discovered which, when activated, force the two robots to start dancing.



All the screenshots shown on this page are from the A1200/CD32 versions. The A500 version will be, erm... different.

The full list of planned versions is impressive: Amiga 500 (10 disks), Amiga 1200 (14 disks), CD32 (1 disk), PC CD-Rom, PC SVGA Floppy, PC VGA Floppy, SNES, Mega Drive, 3DO, Game Gear, CD-i, and — get this — a fully-blown arcade machine! "The coin-op version features 256 colours with a 320 X 240 resolution and scrolling, compared with the CD32 version's 128 colours and a 320 x 200 resolution," outlines Julia.

So how will the A500 version compare? "The only difference between the 500 and 1200/CD32 versions is the number of colours. The A500 will have 32 colours but the same 320 x 200 resolution."

Of course, fancy graphics are one thing, but it's 'playabilidee' that counts, and Julia's confident that *Rise of the Robots* more than stands up against its competition. "The artificial-intelligence and complex collision tables should give it the edge on gameplay, as it takes the hit and hope factor away," she enthuses. "There will be a unique set of special moves which will enhance its already growing reputation. The cinematics give the game the feel of an interactive movie. while the soundtrack and sound effects are like nothing previously heard on Amiga."

After all this time, surely the Mirage crew must be getting just the teeniest, weeniest bit bored by now? "Categorically no!!! The game is approaching the final stages of completion, the winning post is in sight and it is coming together most beautifully. Bored? No. Excited? Yes. Besides, there is too much work to do to be even remotely bored." We know how you feel.

Stupidly, the blue robot had covered his feet in Superglue prior the scrap and the result is, well, embarrassing.

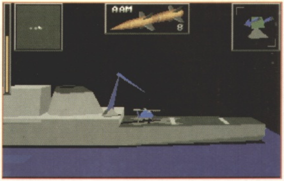
The two metal mutants indulge in a 'who can stay off the floor the longest' competition.

Having defeated all the other robots, Sidney decided to call a load of boxes 'big girls'.

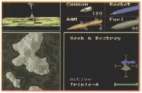
YOU...

It's been a long time since we've tracked down the games currently trapped in development hell, so let's rectify that right now. Simon Byron's your tour guide.

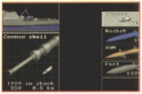
...ZEEWOLF?



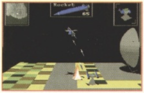
The new re-fuelling arm in all its glory. You can still be attacked whilst positioned on the ship, though.



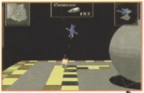
When looking at the map screen, the main game continues in the top-left.



The all-new weapons screen. See anything you fancy?



Introducing the ground targets to Dr Missile and his friends.



Subtly persuade the enemy to retreat by blowing them up.

Desert Strike crossed with *Virus*" is one way of describing *Zeewolf*, Binary Asylum's inaugural game. "Still not finished" is another. "Taking a bloody long time, I can tell you" is one more suitable alternative. Don't worry, I've stopped now. After almost two years in development hell, the main game engine is almost complete, and a few missions are up and running. But the release date is yet to be set. The watching nation needs to know: just what the hell's going on?

"We never set the release date," squirms Andy Smith, Asylum's PR laddie, "simply because this is our first game and we aren't in any real rush to get the game out. We're very aware that a lot of other software houses plan their whole kind of marketing strategy around release schedules. Most of these software houses have to maintain a certain amount of cash flow, but we aren't in that position; we don't *have* to get *Zeewolf* out by a particular date.

"I suppose we hoped we'd be launching the game during this summer, but it looks like it'll be slipping to October or November." Remember, though, that's not guaranteed.

"I think we were probably a bit naive about the timing of things," confesses Andy. "We thought we had a pretty good idea about how long it would take to program the game and get it to a state we were happy with, but it's actually taken a lot longer. It's not so much that there have been programming difficulties, just things taking longer that anticipated. I know that Andy [Wilton, the programmer] will be programming away, working on one particular aspect at a time, say the refuelling arm. He'll assume it will only take a morning's work, and, sure enough, it does. But doing that may throw up a bug which takes another two weeks to fix."

Right from the start Asylum wanted to make *Zeewolf* a thinking man's shoot-'em-up. "The tactics that we always wanted are still in the game. We want to force the player into making lots of decisions. None are totally correct, none are totally wrong. We think the game hangs together quite nicely like this."

Has the game changed much during development? "It's following the original spec quite closely," reckons Andy, "although it has become a bit more shoot-'em-up orientated than we anticipated. It's been a conscious decision; the landscapes have been reduced in size, simply because it became apparent that it's all very nice having these massive game worlds to fly around in, but if you're not actually doing anything in them then it's a waste of time. You can pack so much more stuff into a smaller area with no real loss of game 'speed', and it then makes it a more interesting experience for the player. By focussing the action on a smaller area, we've made the game much more fun."

The helicopter can be controlled with either a joystick or a mouse, although the latter allows more manoeuvrability — once you get the hang of it. "We're still discussing the mouse control method," reveals Andy. "It's not finalised yet. Andy Wilton's quite happy with it because he's been playing the game for two years. But I think the general feeling around the office is that the mouse is a bit too sensitive at the moment, and so that will be tweaked before the game's release."

One thing that has been decided is the inclusion of a semi-automatic targeting system. Originally, the player would have to line up his attacks with pin-point accuracy, but now you can opt to pick up a gunner who assists with aiming the weapons.

"We've added this feature to make the game less frustrating — there's no point putting the player off by making things too fiddly. Most of the fun comes from flying around and shooting things, and if you're spending all your energy trying the wrestle with the controls whilst not being able to hit anything, then it's likely to annoy a lot of people. Everyone's prepared to give a game half-an-hour to an hour familiarising themselves with it, but if after that they're not getting any reward then they're not going to bother playing it again."

Andy's confident that *Zeewolf* will go down well with the Amiga-owning public. "At the end of the day, we're writing the game which we'd like to play. It's not going to be the most impressive game ever, but it's going to be fun. And that's the most important thing."

I'll drink to that, matey.

CU

AMIGA

THE MAGAZINE FOR A500, A600, A1200 & CD32 OWNERS

NEXT MONTH...

MIND BLOWING

FIND OUT WHAT BLOWS ANDY'S MIND WHEN HE CHECKS OUT *BRILLIANCE 2*, PUTS *LIGHTWAVE* AND *IMAGINE 3* UP AGAINST EACH OTHER IN A FIGHT TO THE DEATH AND CHECKS OUT THE MOST POWERFUL AMIGA DESKTOP VIDEO SYSTEM EVER SEEN!

PLUS

SAY HELLO TO *PINKIE* –THE WORLD'S BIGGEST STAR, EXCLUSIVE TO CU AMIGA. WE GIVE THE AMIGA 1200 ACCELERATORS A MEGA TEST. AND CHECK OUT THE SX-1 CD32 EXPANSION. PLUS REVIEWS OF *VITAL LIGHT*, *MEGARACE*, *DREAMWEB* AND MUCH MUCH MORE

All this and more than you can imagine in CU AMIGA September 1994, on sale August 19th.

CU AMIGA, IT'LL BLOW YOUR MIND!

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HOW DO WE DO IT?

At *The One* we believe that a picture speaks a thousand words. Each review begins with a short introduction, telling you what sort of game you're reading about and outlining the plot. Then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of the gameplay. Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out whether the game's for you or not. Though a review is written by one person, the whole team plays every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Probably.

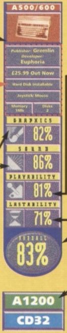
THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.



Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.

BONKERS BYRON

It's been a tough month for our Simes. His self esteem was dealt a cruel blow by a few rotters who announced to the watching nation that he just wasn't funny. In retaliation, our kindly Ed took to wearing a pair of over-sized comedy shoes, sticking an hilarious squirty flower in his lapel and falling over all the time in the hope of raising even the faintest of giggles. Pathetic.

NUTTY NUTTALL

Though comedy has never been one of Andy's strong points, he was funny once last week. Unintentionally of course. He revealed that during his first ever game of *Dungeons and Dragons*, his 'friends' decided that his traits, looks and abilities, would be best served by creating a new character. The result: Andy the Old Woman. Some things never change, then.

BARMY BROUGHTON

Matt can't stop making us giggle with his crazy comedy beard. Laugh! As he marrs his jawline with an unattractive outbreak of the old Euro-mug-mildew. Giggle! At his impression of a billy goat eating a birds' nest. Smirk! As people are much mistaking him for a Dutch backpacker. Thanking you. The Hairy One was meant to shave before he minced off to Corfu. Sadly, he "forgot."

AMUSING ATTRILL

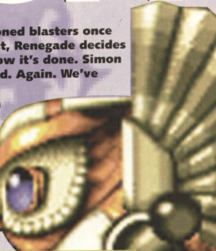
Meanwhile, thinks he's in a silent film. When he arrives at the office he falls over the cleaners' mops and buckets creating an almighty din. Then he trips headlong into a huge custard pie — with amusing consequences! Next, his baggy trousers catch on a protruding nail, exposing his long-johns. Finally, he turns to the rest of us and grins stupidly before falling out of the window.

JO WINSLOW

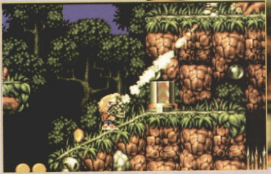
We're always excited when we get a big parcel, so you can imagine the scene when a five foot package was squeezed through our letterbox the other day. The docket read: "Dear *The One*, I'm sick and tired of looking at your mediocre magazine. The writing's abysmal and the design is atrocious. Please find enclosed a new Art Editor. Her name's Jo. Love, God. XXX P.S. I'll be sending a replacement Editor soon." Blimey.

RUFF 'N'

With good old-fashioned blasters once again ruling the roost, Renegade decides to show everyone how it's done. Simon Byron is gob-smacked. Again. We've seen the bruises.



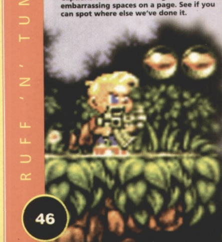
Ruff isn't only able to fire left and right. By holding down the fire-button and moving the joystick in one of the diagonal directions, you can pick off Tin-heads above and below you. This method is particularly risk-free — the standard enemies only attack when you're on the same level, and the ones that shoot diagonally usually give fair warning beforehand. Each bad guy has a particular animation which indicates he's about to hurt you. Recognising these is a vital part of the game.

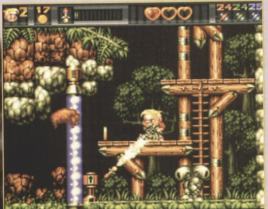


(*Right*) The main text, containing the plot and a few feeble attempts at humour.

(*Below*) Force-fields appear in most levels which can only be deactivated by locating specially-coloured keys. Some are superfluous to the action and hide only weapon- or point-boosting bonuses, while others restrict access to crucial passageways.

Captions can be used to disguise embarrassing spaces on a page. See if you can spot where else we've done it.





Oh God. Four-page reviews are always hard to write, but when the game in question is as simple as *Ruff 'n' Tumble*, finding enough words to construct an entertaining and informative intro is an impossible task. And the lack of any real plot doesn't exactly help. I can tell this isn't going to be remembered as the pinnacle of my reviewing career. But then again, this is only *The One*, so an impressive piece of prose would be wasted on you lot. We know you only buy the magazine for the disks. And even they aren't very good.

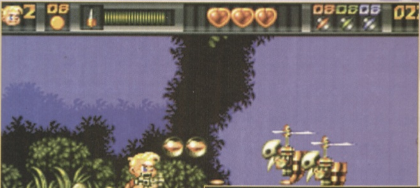
But that's set to change next month when we present an exclusive level from *Ruff 'n' Tumble* which is, it has to be said, one of the best platformer-cum-shoot-'em-ups I've seen in ages. No, really.

The game centres around a typically bond-haired, blue-eyed youth named Ruff (obviously his parents are American or something. But then again 'Brian 'n' Tumble' wouldn't have made a very 'hip' name) who's quite literally lost his marbles. Or, rather, the dastardly Doctor Destiny has nicked them and deposited them in the five worlds he just happens to own. Quite surprisingly, these five worlds are each split into four levels. And, in a radical departure from standard practice, these levels have billions of nasty creatures in them, just waiting to send Ruff back to where he came. Aren't there any new ideas left in the world?

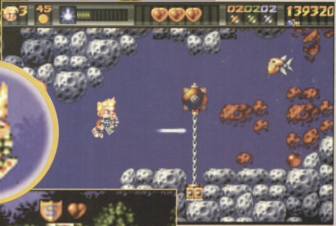
What the evil (as he probably is) Doctor Destiny hasn't counted on is Ruff's rather large gun, which is always useful for persuading people to give your toys back (it's a popular accessory in the playgrounds, I believe). Forget the rather girly practice of jumping on heads — if someone gets in your way in Ruff's platform-infested world, the threat of a few bullets thudding into their torso should convince them to move.

Ruff 'n' Tumble is the first game from developers Wunderkind, although the duo responsible, Jason Perkins and Robin Levy, have worked independently on loads of other games (Jason, as you probably know, was the original driving-force behind *Apocalypse*, while Robin provided the first *Putty*'s undeniably beautiful graphics). And as a first effort, it's not bad at all...

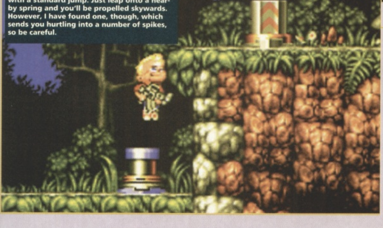
TUMBLE



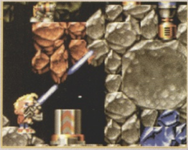
(*Below*) Level two comes complete with an outdoor swimming pool, through which you have to guide our hero. Thankfully, there's no limit to he amount of time you can remain submerged so you can explore every nook and cranny in the hope of finding bonuses. And stuff like that. However, there are still loads of energy-draining meanies to avoid, such as this unexploded mine which bobs up and down.



(*Above*) The bar to the left of the hearts indicates the strength of your current weapon. The power of the standard machine gun increases if you leave it for a while, meaning that you can let off a wave of bullets within a relatively short period of time. Collecting the 'P' icons boosts your weapon's strength or recharges the more destructive guns such as the missile launcher and the laser.



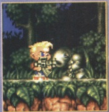
Although Ruff's trainers provide a relatively bouncy surface, there are some platforms which are just too high to reach with a standard jump. Just leap onto a nearby spring and you'll be propelled skywards. However, I have found one, though, which sends you hurtling into a number of spikes, so be careful.



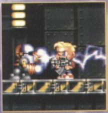
These big, er, 'things' can be found throughout each level. Leaping onto one acts as a restart point — should you die soon after you'll be returned to this point. Thankfully, only a few enemies regenerate so if you've cleared a particular section before your demise then the chances are it'll be relatively easy the second time around.

BIFF, BANG, BOCKO!

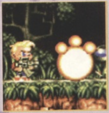
Although every moving creature in Ruff's world is a hostile being, their means of attack are interesting to say the least. Each is animated beautifully and it's worth wasting a few hit points just to see what they'll do to you. Here are a few of the best…



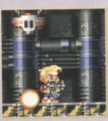
This little darlin' doesn't posses any guns so he has to be content with running into your stomach.



Obviously a PowerGen shareholder, Mr Sparky-Arms has an electrifying way of depleting energy.



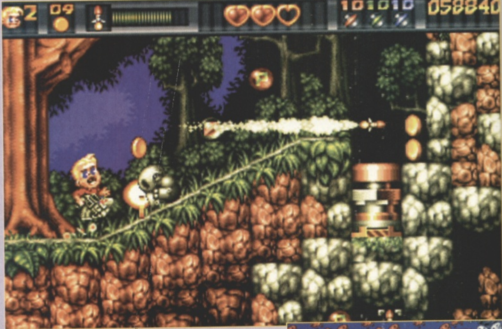
These tiny pods are harmless if you steer clear. Get too close, though, and they turn into explosives. Like this.



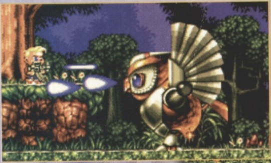
These suspended robots are easy to miss. But their loads of highly-explosive bombs they drop on you aren't.

Ooh, nasty. Try and leap over these robotic rotary saws and you'll end up speaking in a higher tone.

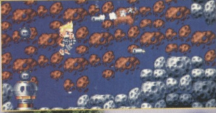
Each level is a four-way scrolling affair with more than its fair share of hazards. Most worlds consist of four levels, with an end-of-level guardian thrown in for good measure. Although this only totals 16 levels, each is massive (apart from the first, which is more of a simple tutorial) and filled with enough joystick-pumping action to keep even the hardened gamer satisfied.

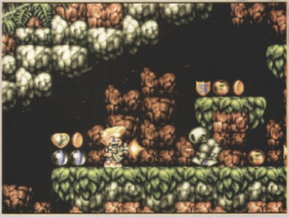


(*Below*) Ruff includes the obligatory end-of-level guardians which pop up, unsurprisingly, at the end of every, er, world. Things start off quite gently with this owl, but by the time you meet Dr Destiny (hidden inside his special craft) at the end of the game, it'll be a different kettle of fish altogether.

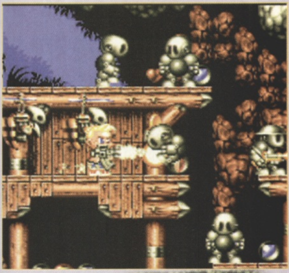


(*Right*) There's nothing better to clear the old sinuses than a number of deadly missiles up your snout. These swoop in from right to left whenever there are some tricky areas to negotiate, but can be destroyed with a single shot, making them appear more dangerous than they actually ar

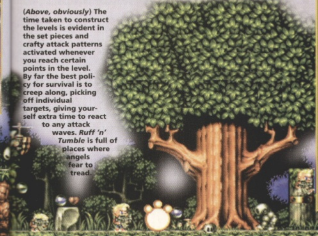




To leave each level, Ruff has top pick up a specified number of marbles, as shown in the top-right corner of the screen (conveniently not shown here). There are three colours: red, green and blue, and each level typically houses more than you need to meet hit the target. Once you've collected the required amount, the exit becomes activated. Unfortunately, you still have to find it. And that's another thing altogether...



(*Above, obviously*) The time taken to construct the levels is evident in the set pieces and crafty attack patterns activated whenever you reach certain points in the level. By far the best policy for survival is to creep along, picking off individual targets, giving yourself extra time to react to any attack waves. *Ruff 'n' Tumble* is full of places where angels fear to tread.



THE VERDICT

Platform games, it seems, are going through a bit of a Renaissance period at the moment. First came the cute and simple **Out to Lunch**, with its mouthwatering graphics and finely-tuned gameplay. And now, thanks to Renegade and Wunderkind, comes the even better **Ruff 'n' Tumble**. On the face of it, Ruff sounds like a run-of-the-mill collect-'em-up and, yes, much of the game consists of locating a certain number of marbles and making your way to an exit point. But it's the level designs and enemy intelligence that make Ruff such a joy to play. Every single enemy sprite is animated beautifully, and each has his own attack pattern. There are some brilliant set-pieces in there too — one minute you'll be edging along platforms, the next legging it as waves of missiles force you into a rapid retreat. Best of all, each type of enemy is relatively easy to defeat — it's figuring out the way to do it that presents the problem. The way the screen moves slightly to show you bonus areas which aren't quite reachable (yet) is inspired — I'm not usually one for seeking out hidden pick-ups but because you know they're there it makes working out how to get to them all the more satisfying. Even those who tend to find shoot-'em-ups or platform games far too simplistic for their liking will love **Ruff 'n' Tumble**. Okay, so it's an 'in-yer-face' blaster, usually best-suited to those with the reactions of a fly, but its hidden subtleties negate the need to rush mindlessly through each level — indeed, this is a tactic which will almost certainly result in rapid death. Everything about it hangs together brilliantly; the graphic style is perfect, the gameplay finely-tuned, and the pumping soundtrack requires two huge speakers and sympathetic neighbours to show it to its best. Yes, I know it's a bit embarrassing, and I'm sure you're aware of how much I like to moan, but **Ruff 'n' Tumble** really is the apex of platform pleasure. In short, it's fab.

A500/600

Publisher: Renegade
Developer: Wunderkind

£TBA Out September

Not Hard Disk Installable

Joystick

Memory 1Mb

Disks 3

GRAPHICS 90%

SOUND 89%

PLAYABILITY 91%

LASTABILITY 85%

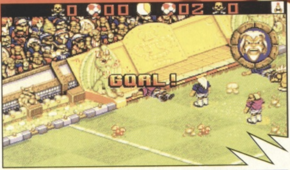
OVERALL 91%

A1200
CD32

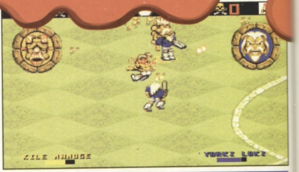
We're told that CD32 and A1200 versions are "likely." If Renegade does a CD32 version then it'll have Dolby surround sound and everything. Although what that 'everything' will be is anyone's guess.

WILD CUP

"You're going home in a blimmin' ambulance," chants Simon Byron repetitively in his loutish way as he plays Millennium's latest Brutal Sports sim.



Goal!!! As in 'normal' football, the winner is the player who gets the most balls in the net. However, there's also an alternative route to victory, which involves killing the majority of the opposing team. Although a tougher path to take, it's also one well worth trying out, as you get more cash for kills than goals.



Wild Cup Soccer swaps *Brutal Sports Football*'s tilted side-on view for a *FIFA International Soccer*-ish isometric-3D angle, offering a much more dynamic and exciting take on the action. The only downside of this attractive display is that it chugs a little bit on a standard A500/600, but it's nothing that you can't get used to.

Ho-ho! Ha-ha! Nurse! The screens! My sides are splitting! See? *Wild Cup* Soccer! Get it? Wild Cup... it's like the World Cup but, er, wild. Ber-rilliant! I don't know what they feed those guys up at the Millennium dream factory, but I want some of it! Man!

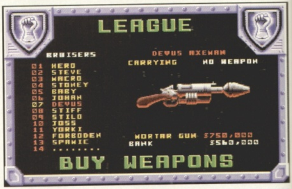
This is fantasy football in its truest sense, with the player cast as manager of the Bruisers, a team of footy-crazed dwarves. Your task is to guide these stumpy soccer stars to *Wild Cup* glory in a knockout, knockabout tournament against seven rival teams of assorted mutant rabbits, sheep, bears and lizards (I kid you not).

The teams can use any means to win each crucial match (there is no girly Fair Play award — these guys think FIFA is the name of a brand of banana). You want the ball? Then simply run up to the player in possession, smack him in the face and then stamp on his head — now that's what I (and Vinny Jones) call tackling.

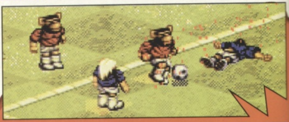
And things get worse (or better, depending on your point of view) the further the tournament progresses. After each win the victor is awarded a cash prize that varies depending on how many goals they scored and rival players they er... killed, and this can be used to equip the team with 'power-ups' such as guns, swords and shields, which up the violence quotient no end.

As well as the *Wild Cup* tournament, there are options to play in a league or in a one-off 'unfriendly' (oh, there's Millennium's crazy sense of humour again!) against the computer or a friend.

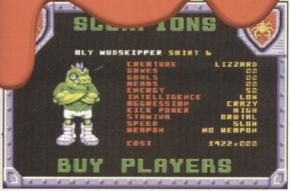
Wild Cup Soccer is the second in Millennium's *Brutal Sports* series and, if nothing else, comes as a refreshingly off-beat antidote to all those would-be *Sensi Soccer* beaters that we've been deluged with in the past couple of months. Thankfully, it's an approach that's paid off — *Wild Cup Soccer* is really rather good.



After each match you're awarded cash according to how many goals you scored and rival players you killed, as well as a bonus if you actually won. This can be used in the between-match 'shop' to buy goodies like sword, pistols, machine guns and shields. It's up to you to decide which of your players get what, although its always a good idea to kit up your forwards as much as poss.



Sadly, you can't kick an opposing player's head off and use it as a ball. Perhaps it's not that wild after all.



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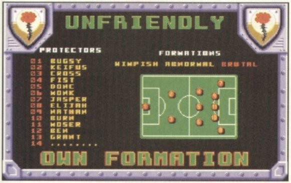
GAMES 00
GOALS 00
HEADS 00
ENERGY 50
INTELLIGENCE LOW
AGGRESSION CRAZY
KICK POWER HIGH
STAMINA BRUTAL
SPEED SLOW
WEAPON NO WEAPON

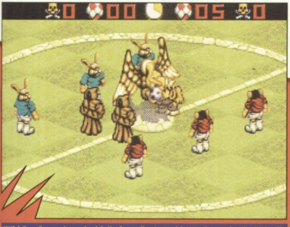
COST $922,000

As in any good footy-style game there's the option to buy and sell players on the transfer market. This 'player management' aspect of *Wild Cup Soccer* is perhaps a bit trivial in actuality, but it adds a twist of reality to an otherwise ridiculously silly game.



PROTECTORS
01 BUGSY
02 KEIFUS
03 CROSS
04 FIST
05 DONC
06 MONK
07 JASPER
08 ELIJAH
09 NATHAN
10 BURN
11 MOSER
12 BEN
13 GRANT
14 ....

Before each match you can adjust how your team will perform out on the pitch by altering the positions of each of your players and giving them general tactical advice (as shown here). Trouble is, although you can spend hours tinkering with all this sort of stuff, it doesn't seem to have that much of an effect on how the game plays.



Wild Cup Soccer is packed full of excellent graphic touches. Take the kick off, for example. First two robed geezers stroll on and blow a fanfare on their bugles. Then the players trot onto the pitch and take their positions. Finally a giant bird flies on-screen, drops the ball into play and the game commences. Marvellous.

THE VERDICT

I enjoyed **Wild Cup Soccer** — in two-player mode, anyway. Charging around, mashing the opposition in a variety of satisfyingly gory and violent ways, is a right hoot and no mistaking. The amount of blood chucked over the pitch during a match is ridiculous — with game ratings already the talk of the industry, itæs nice to see a game sticking its fingers up at the prudish suits, while keeping its tongue firmly in its cheek. Although the jerky screen update takes a bit of getting used to, it doesn't obscure the fact that the graphics are excellent, being imaginatively designed, colourful and nicely animated. And they're complemented by the meaty sound effects — when you make contact, you know you've made contact! As a one-player game of footy, though, **Wild Cup Soccer** stinks — it really lacks any fluidity or subtlety. Indeed, once you've tooled up your boys with swords and a couple of guns, you can rack up goal after goal by simply running down the middle of the pitch, punting the ball ahead of you, hanging back to shoot any opposition players who go near it, and then whacking it in the goal once you've taken out the goalkeeper. Unfortunately, the computer's artificial intelligence never seems to cope with this rather obvious tactic, and chances are you'll be holding the Wild Cup aloft sooner rather than later. As with most two-player games, though, if you play against a mate you'll love it to bits. You're not going to impress anybody with your stylish footy skills, but the sheer 'goriness' of it all has a big enough novelty factor to keep you coming back for more. And, when you've had enough of that, the management options bring in a new challenge which was notable by its absence in Brutal Sports Football. It's not going to be everybody's cup of tea (play our coverdisk demo to find out for sure), but it sure as hell is mine. I'm off for another go...

A500/600

Publisher: **Millennium**
Developer: **Teque**

£25.99 Out Now

Not Hard Disk Installable

Joystick

Memory	Disks
1Mb	2

GRAPHICS 83%

SOUND 83%

PLAYABILITY 75%

LASTABILITY 80%

OVERALL 81%

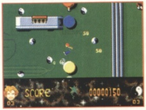
A1200
CD32

Wild Cup Soccer runs fine on the A1200, and benefits from faster, smoother action and reduced disk swapping. As just about every recent Millennium game has been enhanced for the A1200 and CD32, don't be surprised to see specific versions for your fave machine in the very near future.

WRECKED

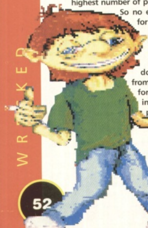
Healthwise has a made a complete hash of the first 'right-on' game addressing drug addiction, carps Simon Byron. Man.

As we journey through the politically correct 90s, parents and MPs alike have voiced concerns that games encourage violence and corrupt young kids. In response to this, an ever-growing number of software houses have turned their attentions to 'Edutainment' — an ingenious coupling of the words 'education and entertainment'. However, almost all of these games have been tedious (an ingenious coupling of the words 'very' and 'boring') point-'n'-click affairs with less interaction than a Fisher Price playmat with most of the buttons missing.

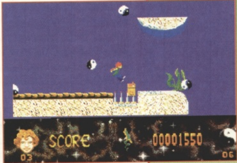


Your health (shown by the state of the face in the bottom-left) deteriorates everytime you smoke, inject eat or drink a drug. The effects of drug-taking vary: sometimes you'll slow down, others the screen will turn upside down. Realistic, huh?

Newcomer Healthwise thinks it can change that with its interesting first release, mysteriously entitled *Wrecked*. It's a run-of-the-mill platformer starring a Young Person called Jo — but that's all the plot in the manual bar: "the aim of the game is to survive to the end and score the highest number of points." Fab. So no extra marks for use of the imagination, then. Where *Wrecked* does differ from other platform games is in its supposed anti-drugs message. Throughout each level, various forms of illegal substances can be collected and either stashed or taken, with the varying effects displayed on-screen. This is, presumably, so that all 'ver' kids out there can see for themselves the devastating risks of popping hallucinogenic LSD tablets, or spliffing up with left-hand baccy etc.



Wrecked has five drug-filled levels which consist of platforms, the usual hazards (spikes, slippery surfaces, that kind of thing) and — yes! — drugs. Once you've run over a drug you are given the option to stash or take it, or even check out an info screen with loads of drug-related facts.



It's harsh 'n' harrowin' stuff: the info (provided) on the aforementioned er... 'Stuff' describes it as "sometimes very enjoyable and sometimes scary" (like that episode of *Dr. Who* when you actually see the Thing inside a Dalek, I suppose) and even suggests how much you could expect to pay for a 'dose'. Forcing Jo to take LSD usually results in the screen filling with smily faces and flowers. As far as I'm concerned, this isn't an anti drugs message — it's a bloody advert. Why not go the whole hog and list your nearest stockist?

Don't get me wrong: I'm not the sort of prude who's likely to slag off a piece of software just for featuring drugs. I will, however, slate it for featuring something else: utterlycrapgameplay (an ingenious coupling of the words 'utterly', 'crap' and 'gameplay'). If you're going to try educating kids on taboo subjects then do it properly (a CD-ROM database would have sufficed) but don't disguise it as a game and expect people to swallow it.

THE VERDICT

I can't make up my mind as to whether Healthwise really is trying to get an anti-drugs message across. The manual and the game both stress that Wrecked is educating its players and in no way encouraging kids to start sniffing the old expensive washing powder, but some of the information screens do make the so-called 'soft-er' drugs sound attractive. But let's concentrate on the game itself. 'Fiddly' is a word which accurately describes the way Wrecked plays. The main character is annoying: leaping from platform to platform is hard enough when he's not under the influence, but pop a few drugs and you may as well give up. Maybe that's the point, I don't know. But Wrecked is a game after all, so why include such features if they ruin your overall enjoyment? It seems crazy to me, really it does. Aside from this unusual feature, there's nothing of any note, save for the mildly funky soundtrack. Graphically, it's well below par — Jo minces around with very few animation frames and the levels and in-level features are garish and unattractive. In fact, everything combines to do its best to make plodding to the exit as off-putting as possible. Actually, I've decided that Wrecked does promote the use of drugs. Let's face it — the only way you're going to gain any enjoyment out of this game is by consuming large quantities of alcohol first. But, as the Kids from Grange Hill once sang: Just Say No!

A1200

Publisher: **Healthwise**
Developer:
Rebel City Software

£24.95 Out Now

Hard Disk Installable

Joystick

Memory 2Mb

Disks 2

GRAPHICS 43%

SOUND 62%

PLAYABILITY 40%

LASTABILITY 37%

OVERALL 40%

A1200
CD32

The finished disks we received only work on our A1200, although there was no indication that this was a specially enhanced version. Somehow, I doubt it, given the state of the graphics. A CD32 version is unlikely

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"Gremlin can be proud that they have produced yet another quality game."
AMIGA ACTION-86%

"I love this game"
AMIGA POWER-83%

"Not since Dune 2 have we been treated to such a great strategy game, designed in the mould of Populous but taking the whole idea beyond the stars and er, into asteroids."
THE ONE-90%

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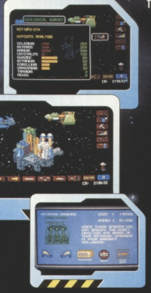

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AST-QPU-214
DEPOSITS ANALYSIS
SELENIUM      250
ASTERIOS      259
BARIUM        300
CRYSTALITE    100
QUAZINC        50
BYTANIUM       50
KORELLIUM      25
DRAGONIUM      28
TRAXIUM         0
NEXOS           0
```

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- Highly intelligent enemy colony policies and attack strategies
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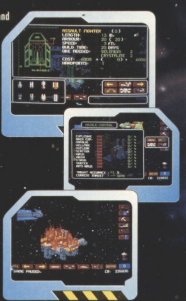
- Sophisticated digitised speech and atmospheric sound effects
- User configurable, icon-driven interface
- Hard disk installable



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ASSAULT FIGHTER      (0)
LENGTH:              13 M.
ARMOUR:              20 ( 20)
SPEED:                3 FM.
BUILD TIME:          20 DAYS
ORE NEEDED:          SELENIUM   2
                     CRYSTALITE 2
COST:    6000  + (       0) =  6000
HARDPOINTS:          1
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EMPIRE SOCCER

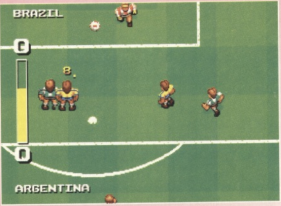
The golden boots of Graftgold have finally succumbed to the leathery carapace of computer football. Andy Nuttall, a Welshman and so perfectly placed to comment, finds out if the arcade kings can match the pace of today's top footy sims.

All right, let's not mince words. While I don't mind the plethora of footy games around at the moment, because it means companies like Sierra and Infogrames have swooped back into the Amiga market, my interest in them does begin to wane after a while simply because they're all so bloody similar. Okay, a footy sim should recreate a real game of football, which points to them all following the same pattern — but in the end all we get is shops filled with near-clones in different boxes, many tempting the buyer with 'new, improved features' which aren't really new at all. So you can understand that when we test these games day in-day out, it's nice to see the odd one go off on a bit of a tangent and do something new. No, really it is.

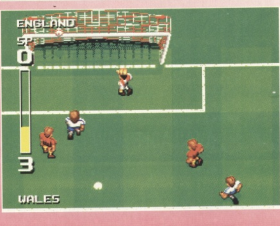
Empire Soccer's a bit like that. It's the closest an Amiga game's come to the old Taito table-top coin-op *World Cup* — in terms of graphics anyway — and that's definitely something to be applauded (at least from me, because that used to be my fave). The characters are big and colourful, the scrolling's smooth and the action is fast and furious. So that's good, then.

A particularly decent feature is the ability to initiate special moves, almost like in a beat-'em-up, which give the player on the ball a special power. This could be Superbarge (a tank-like manoeuvre which literally barges any defenders standing in the way), or Powerdrive (a blaster of a shot, which as long as it's aimed towards the goal will normally beat the keeper); or any one of a number selectable before the game begins.

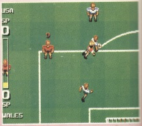
But, for all this wholesome goodness, as usual there's a compromise; and in this case it's the action which, sadly, can only be described as weak. Or shallow, maybe. Anyway, instead of the usual *Kick Off 2* and *Sensible Soccer* dummies, where the emphasis is (usually) placed on gameplay (and graphical niceties come second), *Empire Soccer* tries so hard to look like a coin-op that it lacks a touch of the Mr Sheen sparkle on the gameplay side. And given that it's got some pretty stiff competition, the way it plays has to be the most important consideration...



(*Top centre*) I'm sorry — this review was going to be so nice and fluffy, but that was made impossible by the fact that the game plays like a dog that's not dead, but lame and blind in one eye. Although the characters are large — which is impressive — they seem to be at the expense of any decent animation. When a *Sensi* player kicks the ball without moving his legs nobody notices because the sprites are so small — with *Empire Soccer* it looks plain silly.



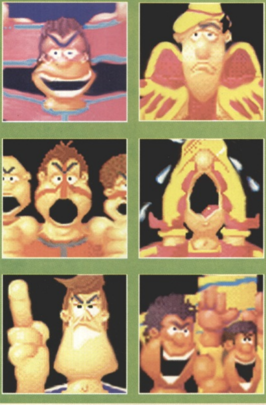
(*Right*) The goalkeeping in *Empire Soccer* is the worst thing ever. They're computer-controlled, see, and they have no intelligence except for moving vaguely towards the attacking players and occasionally lunging at the ball if it moves in their vicinity. Fire from a decent angle, and you'll score every time.



See — look at this! If you dribble the ball into the area, the goalie comes out to greet you (and shake hands, no doubt). If you turn back on yourself, instead of darting back to cover his gaping net he actually tries to follow you, leaving you a clear scoring chance. Silly, eh?

WHEREFORE ART THOU, CAMEO?

To keep up the coin-op cartoon-style of *Empire Soccer*, each goal is accompanied by a number of cameo shots of the players in their post-scoring elation. Three cameos are chosen from a large selection, the colours are changed to match the current teams, and they flash up in sequence to show the joy and dismay of the winners and losers respectively. As with most in-betweeny graphics and animations, the cameos can get annoying after some time — but there's an option to turn them off. Nice one, Empire.



THE VERDICT

Empire has to be credited with trying to create a coin-op-style footy game, rather than a semi-serious simulation; but I reckon it's a mite too simple for its own good. Technically it's excellent, or at least as far as I know, and for the first few plays it's really impressive — but after that the rather limited gameplay really begins to get on your nerves. The pitch is too small in relation to the players, so time and again you boot the ball upfield only to find it's gone out for a goalkick (sadly, the scrolling sometimes has trouble catching up with the ball). And although it seems thoughtful at first that the goalkeepers are computer-controlled, you soon realise that their intelligence level is set on "Absolute Crap." Sure, they come out and pick up most of the loose balls around the six-yard box; they'll even produce some good saves from in-swinging balls from the centre of the field. But, bring in a striker from a 45-degree angle and have a pop at goal, and more often than not the goalie will miss it (indeed, sometimes he won't even register its presence, preferring instead to watch some imaginary scene upfield). In two-player mode, where the cutting edge of competition is all for the success or failure of a game, these sure-fire goalie-beating shots are certain to send one of you into apoplexy near the end of a game. I don't know, maybe your will is strong enough to prevent you taking these angled strikes — but I can't help thinking that most people would find it irresistible, and it just ruins the game. Shame.

A500/600

Publisher: Empire
Developer: Graftgold

£25.99 Out Now

Not Hard Disk Installable

Joystick

Memory 1Mb

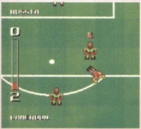
Disks 1

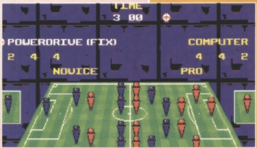
GRAPHICS	82%
SOUND	78%
PLAYABILITY	65%
LASTABILITY	60%
OVERALL	69%

A1200
CD32

No plans for an A1200 version, but talks are in progress as we speak about Empire Soccer CD32 — and we should be seeing the results pretty damn soon.

(*Below*) Oh yeah, another gripe (God, this thing's full of them) — there are far too many bookings (unless you're playing by FIFA's stupid new 'fair play' rules, of course). In real life, it's unlikely that a striker homing in on goal is going to be sent off for an on-the-ball foul, but it happens a lot in Empire Soccer — and here's proof





(*Above*) Although Emp Soc's got loads of arcadey bits in it, there are all the usual footy game options too. The formation you select is shown by a number of coloured clothes pegs, all arranged into forward, midfield and defence positions. Er... hurrah!

VITAL LIGHT

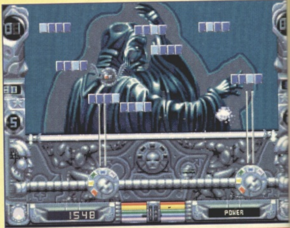
It looks like Tetris. It plays like, erm, something else. The Polyunsaturated Simon Byron spreads easily and tastes great too.

I've heard of some daft licences in the past but this really does take the biscuit. Obviously still on a high from the success of its highly-acclaimed *Brutal Sports* series, Millennium has snapped up the rights to a number of popular low-fat spreads. And the first game to be released under the 'Well-bugger-me-sideways-if-it-isn't-butter' monicker is a healthy shoot-'em-up based on the marvellous low-fat margarine, Vita Lite.

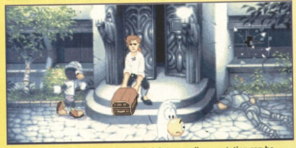
Oh, okay, so I'm talking nonsense once again. But you probably know more about *Vital Light* than I do because it's just turned up quite literally out of the blue. No hype, nothing. You'd usually associate this lack of coverage with a game that ponged a bit but thankfully this isn't the case. Phew, eh?

Millennium's plot hatcher-uppers have clearly been working too hard of late, as *Vital Light*'s premise is completely bonkers and certainly the oddest since *Stardust*'s enemy scientists disguised themselves as big rocks. From what I can glean from the game's slick intro, 'you' are a video games ace whose skill is matched by none. Because you're such a clever-trousers, no arcade sufficiently taxes your abilities and so you've turned your attention to the planet RAMROM (geddit?) which boasts, among other things including the feeblest pun in the Universe, the most advanced arcade in the galaxy. No-one has ever successfully fought their way through all its levels. It's time for things to change...

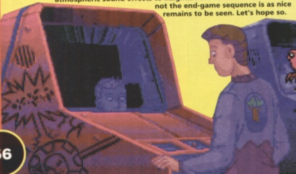
Of course, the above waffle bears no relation to the actual game. It's a shoot-'em-up, you see, owing more than a passing nod to *Tetris* and its friends. Blocks fall from the sky and you have to make them disappear before they they hit your force-field. But instead of relying heavily on interlocking shapes and such, *Vital Light* concerns itself with colour. Bonkers or what?

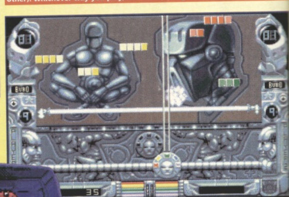


Vital Light has several two-player modes which permit a friend to join in the fun. You can either be in the same gang (i.e. co-operate with each other) or choose to go down the park with different friends (compete against each other). Whichever way you play, it's a blimmin' good laugh.

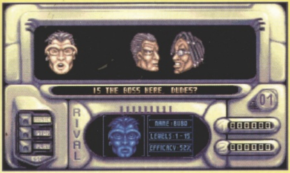


The amount of time polishing up *Vital Light*'s overall presentation can be clearly seen by watching its intro. It shows how you (below) stroll up to an old arcade machine, slip your money in and... Then the scene cuts to depict the planet RAMROM and a few of its inhabitants. It's very nice, too, and has some atmospheric sound effects to heighten the tension. Whether or not the end-game sequence is as nice remains to be seen. Let's hope so.

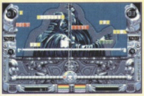




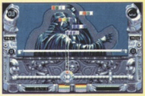
You're that spherical thing at the bottom of the screen (no offence, obviously) and it's your job to shoot all the blocks as they fall from the top of the screen until they are all the same colour, whereupon they'll disappear. Pressing fire and moving left or right cycles through the available colours while pulling back sends forth a beam of light. As there are two different shades of each colour, some blocks need to be hit twice. Bummer, eh?



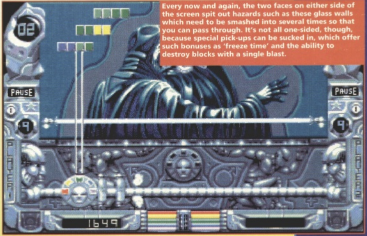
I'm not quite sure what this bit is about. Before the game commences, and in between every eight or nine stages, these blokes appear and indulge in some 'witty' banter. As the game plods along, you should be able to glean more of the plot from their brief interruptions. But so far I haven't.



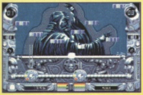
The wavy line above your 'thing' is a force field which is raised and lowered between levels, making things harder or easier respectively. The number just above and to the left of it shows how many more blocks can crash into it before all power fails and it's 'Game Over, man'. Unlike more traditional shoot-'em-ups, you don't have any lives as such — you get one chance, and one chance only. So make it count, alright?



As you get further into the game (around level nine), special blocks are introduced to liven things up a little. Take these ones, for example. Their colours move from right to left as they descend towards the force field. Obviously this makes things quite tricky because not only do you have to select the right colours but you have to time your blasts in order to hit the right block. A living nightmare, basically.



Every now and again, the two faces on either side of the screen spit out hazards such as these glass walls which need to be smashed into several times so that you can pass through. It's not all one-sided, though, because special pick-ups can be sucked in, which offer such bonuses as 'freeze time' and the ability to destroy blocks with a single blast.



Although this may look like too much to handle, these waves of two-piece blocks (which descend quicker than most) aren't that much of a problem as long as you've selected the correct colour. They're designed in such a way that one blast will usually clear them. However, hit them with the wrong colour and you may as well give up.

THE VERDICT

The trouble with most puzzle games is that they try too hard to be different and by doing so end up confused and sub-standard. **Vital Light** appears at first to be one such game; the early levels are tediously easy and the whole thing smacks of a poor man's **Tetris**. Dig a bit deeper, though, and you discover that the game — despite its aesthetics — is a shoot-'em-up at heart, but one which requires as much forward planning as **Tetris**, **Klax** and their ilk. Controlling your 'thing' is simple in the extreme. Considering the number of times you need to switch between colours and then aim a beam of light with pin-point accuracy, it's all surprisingly problem free and any hiccups are usually the result of shortcomings on the player's part. You're never thrown head-first into a wave of new blocks — each is introduced gradually, giving you a chance to learn as you progress. Although the graphics look merely 'functional' in our static screenshots, there are loads of nice touches (the two faces spitting hazards into the play-area are good examples here) which help drive the action along, and the sound, sparse as it is, is used to good effect. My main gripe is that it's all too easy to lose a 'life' through one simple slip-up, and as you only get one chance per game you often have to re-play levels loads of times only to reach the same stage (and same tough 'wave') again. More frequent level codes would have helped here — because without them **Vital Light** can become needlessly frustrating. Still, slick presentation, finely-tuned gameplay and an unusual twist on an old theme make this one to watch out for if you like your grey matter to be exercised as much as your trigger finger.

A500/600

Publisher: Millennium
Developer: Efecto Caos

£24.99 Out Sept.

Not Hard Disk Installable

Joystick

Memory	Disks
1Mb	3

GRAPHICS	82%
SOUND	80%
PLAYABILITY	82%
LASTABILITY	85%
OVERALL	81%

A1200
CD32

No specific A1200 or CD32 versions were planned at the time of going to press, although what with Millennium being one of the CD32's most prolific publishers we wouldn't be surprised to see it on that format.

PUTTY SQUAD

Matt Broughton needed cheering up. He was 'thrilled' to be back at work after his holiday, and was sitting with his head in his hands, crying. "Never mind little fella, have System 3's Putty sequel to review". Look, he's smiling. And vomiting too. Ahh.

T-H-E P-L-O-T. Right, well that's the plot dealt with, let's get on with the review. Ah-ha, but of course I'm only joking. Prepare to be dazzled by another story that quite literally stretches the old credulity, friends...

After twenty years, the war that had been raging between the Putty people and the forces of evil, led by the Wizard Scatterflash, was finally over, with the Putty faction mounting a complete withdrawal from the capital city of Klud.

The Putty nation was rapidly occupied by the wizard's army of Demonic Imps and Self Motivated Vegetables, including the dreaded T2000 Terminator Carrots (which, as I recall, were incredibly irritating in the original game) and the once fertile lands soon fell into decline, spawning all sorts of slimy creatures and evil spirits, er — still with me?

Many years later, the United Nations received blurred photographs showing Putty prisoners of war in the hands of the wizard's forces and decided to send in a 'Peace Keeping Force' of UN troops to rescue these MIA's. This force was made up of GI Pups, led by their commander, Napalm the Cat. Unfortunately, Napalm went completely crazy in the field and set himself up as a god to the native population of spotted frogs in a remote area (a bit like Dolph Lundgren did in Universal Soldier. Only without the frogs. And with ears).

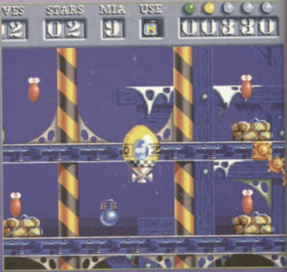
The C.I.A. decided that Napalm must be terminated with extreme prejudice and the putty MIA's rescued, and so, in an A-Team type voice, a special hit squad was formed — *Putty Squad*.

Needless to say, you are that Putty Squad, and you do have to parachute into hostile territory with your ex-enemy, Dweezil the ginger cat, to fight all the factions and collect all the MIA's.

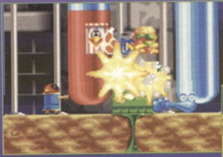
The GI Pups have all be corrupted by the mad Napalm, and you must take out as many of these as possible, armed only with the strange Putty-like qualities god gave you, not to mention some he didn't.

The baddies are weird, and don't be surprised if you bump into such creations as Security Chickens, Flying Fakirs, 1950's Robots, Sea Sponges and, er, frogs.

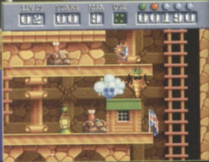
So, with parallax and platforms ahoy, let's be off!



(*Below*) You start each level with nothing more than your good self and your bendy qualities. Other than absorbing Firework Imps, you need to search the level for additional powers that are either left laying around or are hidden in green crates. Give the crate a taste of your glove and it'll spray you with tons of luvverly food stuffs (useful for replenishing your HPs) and an additional piece of equipment. Oh look, tons of super chomp and a jar of Nitro!



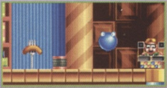
(*Above*) This is what *Putty Squad* is all about — Missing In Action Putties, or MIA's as we like to call them. Each level has a set number of MIA's to rescue, shown in a counter at the top of the screen, which can be collected simply by absorbing them. Some are trapped in sand-bag fortifications which must first be Nitro-ed or shot by a Firework Imp.



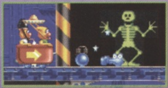
(*Right*) Each of Putty's lives is broken down into a number of hit points (top right panel). Should he take a hit, the colour of his HP will go down a colour. Once an HP has changed three times, it's gone and you move on to the next HP — loose all five HPs and you loose a life. It may sound like you've got tons of energy to play with, but it quickly goes — especially once you start to use your Space Pod and inflate mode to their limits.

VIOLENTLY HAPPY

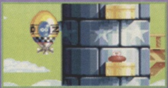
Following on in the tradition of the original Putty game, our little hero has a multitude of moves at his disposal; some of these may seem familiar, while some are new and imrpoved. Hey, I've got a great idea — why don't we go and have a little look. Come on, don't be shy...



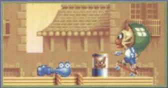
Not quite the same as in the original Putty, little blue can still inflate himself by rapidly pushing up on the joystick. But he no longer explodes, instead turning into a very slow balloon. The only downer is that staying in this form costs you hit points, so don't inflate for too long.



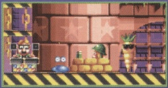
Once you absorb a jar of Nitro, Putty turns into plastic explosive and can produce bombs which explode after a second or two. He can punch these bombs into position once 'laid' which is very useful for getting rid of sand-bag fortifications.



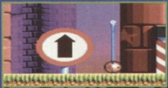
Putty can call down his Space Pod by collecting the 'P' icon at any time. Similar to when inflated, the pod uses up hit points but is incredibly useful for doing a brisk tour of the level, searching out those last MIA Putties. If you've collected Nitro, you can also drop bombs while flying.



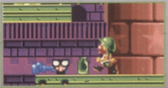
Now that Dweezil is your chum, you can lure him out by dropping a tin of cat food and giving it a thump. Once Dweezil has appeared, you can deliver a hefty punch to your feline friend, and use his stomach as a trampoline to reach higher platforms. What a mate.



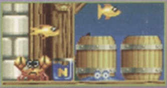
Demon organist Uncle Ted has made it to *Putty Squad*, and keeping with the times has bought himself a mixing desk and is now into Hip Hop. By collecting a little note icon, Uncle Ted will rise up through the floor and proceed to scratch and mix, sending all your enemies into a dance on the spot.



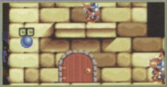
Once collected, the shield protects Putty, awarding invulnerability for a limited time. Though offering no protection against natural hazards, it's handy for running through baddies, and it also makes a nice clanging noise when hit.



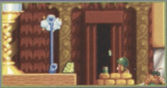
This rather convincing false nose, glasses and moustache disguise allows Putty to get past GI Pups without being seen or injured. It only lasts for a limited time, but fits like a glove and goes down a treat. Oh yes, and it looks quite funny too. Ha ha ha ha ha ha ha ha ha ha ha ha ...



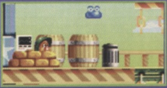
As before, Putty can drop himself into a puddle, avoiding enemies and absorbing any items above him. If you want to retrieve an absorbed item, simply move the stick left or right while 'puddled' to scroll through your collected items, and then press fire.



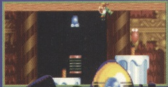
When worn, these X-Ray specs allow Putty to see where all the secret rooms' doorways are without having to stand in front of them. These lead to star filled levels — very handy if you're after some more impressive moves.



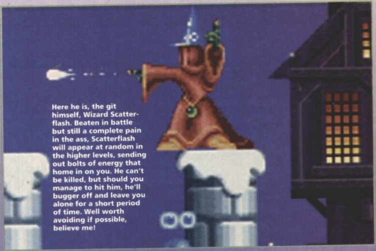
Should you fancy the idea of moving quickly across the levels, this could be right up your alley. Hello, I'd like to buy some cheese. Sorry sir, we're fresh out of Edam, but we do have some of the teleporting variety. It's just a bit runny. And pongy.



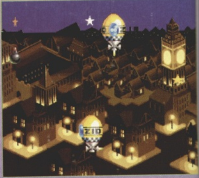
This trash can is an emergency device which, when absorbed, calls in Secret Agent X15 who, disguised as a pedal-bin, will drop a useful item next to Putty. Er, yes. This really isn't a silly game. Oh no, it really isn't.



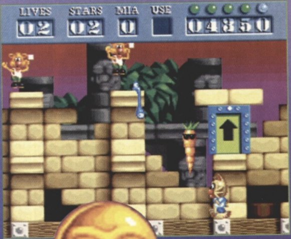
Always useful, the spring will allow you to get just a little bit higher than Dweezil's stomach. Of course, a clever technique is to bounce off the aforementioned cat, and then inflate Putty at the apex, thus floating just that little bit higher.



Here he is, the git himself, Wizard Scatterflash. Beaten in battle but still a complete pain in the ass, Scatterflash will appear at random in the higher levels, sending out bolts of energy that home in on you. He can't be killed, but should you manage to hit him, he'll bugger off and leave you alone for a short period of time. Well worth avoiding if possible, believe me!



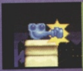
As an example of the varied gameplay you can expect from *Putty Squad*, here's the Night Flight level, where you must pilot the Space Pod and collect as many stars as possible while avoiding the bombs. I like this level because it looks very pretty and, oh look, there's Big Ben. Possibly.Booiiing!



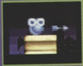
Once you've found yourself a secret door (either by accident or with the X-Ray specs) you can enter a bonus level, where defecting pups can be rescued for extra stars. Once absorbed, the pups disappear to be replaced by five of the aforementioned geometric shapes. This shot also shows the elusive exit door — unfortunately, this one just takes me out of the bonus room, not the entire level. Ho hum — back to work...

STARS IN THEIR EYES

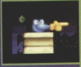
Throughout the levels of *Super Putty*, stars appear which can be collected by the player to boost Putty's powers. If you want to gain these new skills with any sort of speed, you need to search out the hidden bonus rooms, but here's a guide to the various skills on offer anyway.



Collect yourself a measly ten stars and you'll win the latest in Super Punches — basically a harder hitting version of the standard bop. Just to patronise you further, in a remarkable turn of events, you can dispatch the larger baddies a bit easier with this punch. (NO! Really? — Reader's voice)

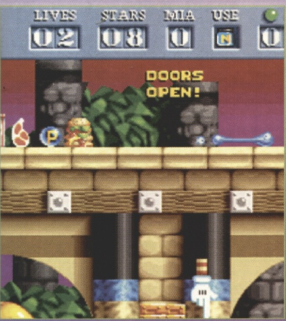


Grab yourself twenty stars and you'll be able to stretch small amounts of yourself into flying arrows. This is great because it allows you to destroy enemies at a longer range, but, sadly, you can only shoot one arrow at a time, leaving you vulnerable for a seemingly hour-like split second.



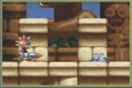
Ah, this is more like it. Thirty stars is all you need to arm (chuckle chuckle) yourself with the latest in electrocution prods. This is particularly useful against larger baddies, but great to shove up the little ones an' all. Look at the size of that finger. Ooh.

Once you've collected all of the MIA's you need, an exit door will appear at some random location in the level. Thankfully (considering the size of some levels) as you pick up the last MIA, two huge Mickey mouse-like hands will appear and give the general direction for you to head off in. Excellent! Now all I need to do is collect that 'P' icon and call down my Space Pod!

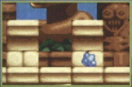


BEND ME, SHAPE ME, ANY WAY YOU WANT ME...

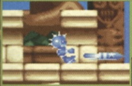
Yay, verily nay, as with *Putty*, our poo-like chum lad is still able to mould himself into the form of absorbed enemies. In *Putty Squad*, he can only take on one form, and that's of the Firework Imp. This is particularly useful, as it fires missiles that take out large baddies, not to mention destroying the sand-bag fortifications.



Firstly find the imp of your choice and 'puddle down' until he steps into you and gets absorbed.



Now 'puddle down' again and select the molecule icon. Ooh, that feels funny.



Ha ha! Take that you scoundrels. Me! A swan! Oh go on!

THE VERDICT

Confession time: I really wasn't looking forward to reviewing **Putty Squad**. Though I liked the idea of the original **Putty**, it always seemed a bit too busy and over-crowded. I'd only had a few glimpses of the sequel before it arrived here, but I was really expecting more of the same. Confession time: **Putty Squad** is actually bloody brilliant! If you want to take a comparison between the original **Putty** and its successor, **PS** knocks several buckets of poo out of the former. All of the things that let **Putty** down first time round have been improved a thousand times over, with major gameplay improvements, excellent level layouts, and some really good toys to get your teeth into. The graphics are absolutely gorgeous, with an impressive number of level styles, along with tons and tons of different enemies — all complete with cartoon quality animations. As far as longevity goes, the game earns itself a hearty handshake and a slap on the back, with something in the region of thirty six enormous levels, augmented with about twenty secret rooms, which are, in practice, small levels in themselves. The control system is instinctive, and after about an hours play, you'll never find Putty doing anything you didn't mean him to do. As far as a platform game goes, **PS** only really suffers from one of the standard gripes, that being the 'leap of faith' , but other than that, System 3 seems to have got pretty much everything else right. It's also worth mentioning that you're presented with a level code upon each level's completion, and though this can damage a game's lasting appeal, I think with a game like this it works perfectly, keeping the frustration pangs at bay. I deliberately went back to the earlier levels after playing for a while, just to see whether I'd enjoy playing it for a second time, and thanks to the size and layout of the game, I did indeed!. So, what can I say — full marks to System 3 for a corking crispy platform cone heaped full of fun-flavoured ice cream! Ta chaps!

A1200

Publisher: System 3
Developer: In-house

£29.99 September

Not Hard Disk Installable

Joystick

Memory 2Mb

Disks 2

GRAPHICS 90%

SOUND 88%

PLAYABILITY 88%

LASTABILITY 89%

OVERALL 90%

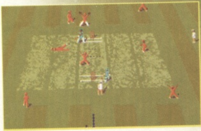
CD32

A5/600

If you're an A500 or A600 owner then I'm afraid it's no dice. Perhaps when hell freezes over, but until then.... The CD32 version, though, should be out at the same time as the A1200 with CD-quality sound and stuff. Hurrah!

CRICKET masters

AMOS games are very rarely pretty or fast-paced, but occasionally they can be fun. Andy Nuttall (with a little help from Harry) puts seam to willow with the latest from AMOS wizard ESP Software.



The eight cricketing nations are split into two groups of four, which must be loaded in separately. At first it's unclear why, but then you notice that teams such as Australia and England are in one group, while India and Pakistan are in the other — and then the mist clears. It's because ESP has judged that most of the players in group one are white, and in group two they're black. Complete falsehood, of course, but apparently the number of available sprites meant it had to be that way.

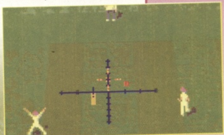
Until recently, there weren't many countries who really took cricket seriously. Considering its massive popularity in England (it's our "national game," apparently), it's amazing to think that there are still only a handful of countries able to turn out a decent national side, and even nations on our doorstep like Scotland and Ireland hardly play it all.

Although cricket's played occasionally by Americans, they for most part find it slow and boring. Indeed, Robin Williams once called it "baseball on Valium." And for the first 24-or-so years of my life, I agreed with him: but then the rot began to set in.

First it was one-day internationals, when England played Australia or somebody, and the national pride surfaced (because I am half-English, of course, and Wales are crap at cricket). I was hooked and like any addict it wasn't long before I was curious about the proper Test stuff.

Although I regularly watch the day's highlights, I still haven't got to the point where I can sit through a proper televised match — hour after hour of players sauntering around a field, occasionally waving a willow plank in the general direction of a very hard ball — in the hope of seeing a player actually bowled. Or at least smacked in the head. But my cricket er... problem, for want of a better word, has now reached new heights: I rather like *World Cup Cricket Masters*.

Written in AMOS, *Cricket Masters* really hasn't got much to shout about. The graphics are poor, there's no music and the sound is just about functional — but its real pull is playability, even for a cricket novice like me. If you want detail it's there, but if you're playing against another novice then you can get through a game without learning any of its idiosyncrasies. Eight of the world's best cricketing nations — Australia, The West Indies and so on are represented, and team information is accurate to the end of last season. So, the players play realistically, and the games are pretty much true-to-life. Except when I play, of course.



The black cross at the bottom of the screen helps you to pitch your 'delivery'. When the bowler runs in, a cursor appears which you need to place 'in' the cross using your mouse. You click the left mouse button to select where you'd *like* the ball to pitch, and a red square appears on the wicket to show the batsman where the ball *will* pitch. The Northern tip of the cross is in theory a 'yorker'; further down is a 'fuller length' while below the meridian is 'on a length' to a 'shorter' ball. Left and right are Off and Leg side. (Phew! Thanks, Harry).

THE VERDICT

World Cup Cricket Masters is computer cricket for statisticians. Just like **Tactical Manager** was for footy fans, really, but there is definitely an element of... ooh, fun, I suppose, which caters for the more human among us. Although I played it with Harry, who's quite knowledgeable about "England's National Game," I reckon even hardened cricket-haters might get a few laughs here and there. But hey, it has its problems. Batting is, for most of the time, impossibly difficult. Bowling's a cinch. Putting spin on the ball, positioning your fielders, that kind of thing — easy peasy! Give your man a bat, though, and suddenly he becomes the world's worst cricketer. Making him do what you want is difficult at best, and at worst, damned frustrating. Often he'll move, but not in the direction you specified, so your stumps are left wide open for a spin bowler to come in and take them. Which he regularly does. When the batsman plays a shot, suddenly the fielders have problems — the outfielders will move half-way in towards the pitch, rather than taking the obligatory few steps. The easiest of throws from one side of the crease to another seems beyond most of the fielders, and the outfielders never throw the ball straight. For the most part, though, **World Cup Cricket** is a light, slow-paced game, ideal if you want to unwind with a friend. As a two-player game it manages to be technically competent and reasonably playable, a combination which just might brighten up a few rainy days.

A1200
CD32

Nah, mate. God bless ya. See, *Cricket Masters* is an AMOS game, and so it can't really be upgraded to one of the newer machines. But it will work on the A1200, of course.

A500/600

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Developer: In-house

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SOUND	41%
PLAYABILITY	60%
LASTABILITY	71%
OVERALL	55%

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KICK OFF 3

Just for a change, you understand, and in keeping with the great British tradition of Variety Entertainment, Simon Byron has decided to review a football game. Alternativesville.

There now follows a short extract from our esteemed trade rag, *Computer Trade Weekly*: "Anco has decided not to send review copies of *Kick Off 3* to any magazines for fear of piracy.

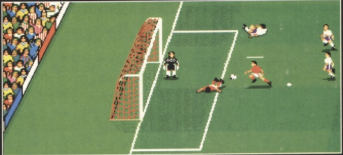
"The publisher believes that the launch is too big to be jeopardised by the possibility of getting onto the piracy circuit ahead of release — it is also confident that the Kick Off brand is strong enough amongst consumers for sales to be unaffected by a lack of review coverage this month.

"Managing Director Anil Gupta refused to accuse magazines directly of links with piracy, saying simply that 'no-one outside this office sees the game before release, we eliminate every possible risk'."

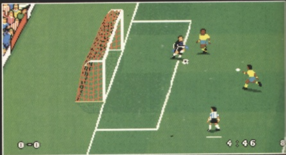
Hmm... piracy is undoubtedly a serious risk and any steps taken to reduce its spread are to be applauded. However, some could argue that Anco's punitive step is a might harsh and that, in fact, its intention to withhold *Kick Off 3* from the specialist press is due another reason: namely, the game isn't up to much. Of course, we'd never suggest this to be the case. Oh no.

However, it does make this review slightly redundant because by the time you get round to reading it, the game will have been on the shelves for a good month and a half (indeed, at the time of going to press it's at number three in the charts). Well, I can only hope you weren't swayed by the name, because *Kick Off 3* is without a doubt the weakest of the trio.

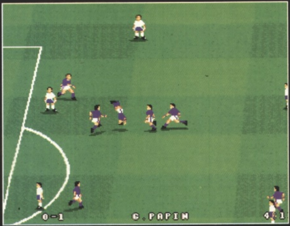
For what it's worth, *Kick Off 3* features several different tournaments, International teams displayed, in a radical departure to the usual style, in glorious Side-On-O-Vision. And basically, that's it. With Dino Dini and Anco currently not speaking to each other, Steve Screech, co-designer of the previous *Kick Off* games, has single-handedly produced this effort, which went down a storm on SNES and Mega Drive. Sadly, this Amiga conversion comes nowhere near their same levels of excellence. A missed opportunity, methinks.



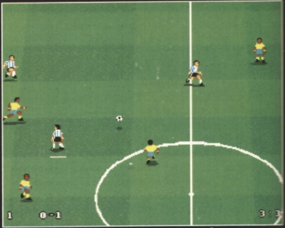
Every player has literally loads of animations to accompany his range of moves. Bicycle kicks, diving headers, volleys, etc, etc, are displayed in all their glory — and jolly impressive they are too. These actions are initiated by pressing the right buttons when the ball is in a suitable position. For example, if the ball is between knee and stomach height then pressing A and B buttons together will perform a volley.



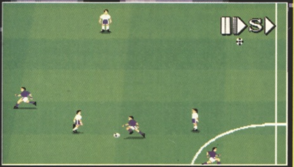
Strangely, you need a two-button joystick to play *Kick Off 3*, one of which is used for passing, the other for long shots. Why Anco feels this method is better than the now traditional one-button system is beyond me: not only does it alienate the majority of gamers, but it's overly-complicated to boot. Pun intended, if not funny.



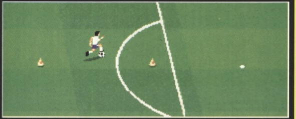
Goooaaaal! The moment every striker yearns for is accompanied by one of several animations depicting the scorer celebrating. A nice touch, yes, but where *Kick Off 3* falls down is in the sound department. Basically, there isn't much, and what there is is crap. Sure, there's the thud of a ball being passed and the swish (?) of players tackling, but where's the roar of the crowd whenever a goal is scored? Playing *Sensi*, if they've got brains.



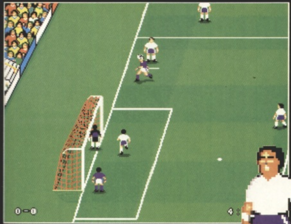
If you so wish, you too can be like Graham Taylor and stand proud at the touchline giving orders and shouting things like "Do I not like that?" However, it won't do you any good because you have to specify your team's orders at the start of a match or at half time. Thankfully, you can instruct them to "sit on it" which is really quite funny in a pathetic innuendo kind of way. Except it isn't, of course



The replay facility is fairly basic. Only the last few seconds of the match can be reviewed so you need to be quick to catch the snippets of action you require. But be warned. The game returns to the options screen afterwards and if you've been holding down the fire button to un-pause the action, you'll automatically enter another menu and be forced to make a substitution. Arrggggghhh!



One of *Kick Off 3*'s nicer features is the Practice mode which allows you to familiarise yourself with the controls. You can dribble between cones, perfect your crosses and even have a kick-about with the rest of the team if you so wish. This is a great idea and one which other footy games should take note of.



Whenever you are awarded a corner or a free kick, you're given the option to initiate a set piece. These can be rehearsed during practice sessions and are delightful to watch and devastating if used effectively. Basically, the ball will be passed to a couple of key men before being volleyed to you. It's your responsibility to pull off the last move correctly.

THE VERDICT

I don't usually make notes when I'm reviewing games, but with **Kick Off 3** I decided to. And after two days solid play, I'd managed to fill up a couple of pages with things I didn't like about the game — not exactly a good start. It's obvious that **Kick Off 3** has been rush-released without any extensive play-testing because there are several irritating bugs. For example, the game froze twice in the middle of important games — meaning that I had to re-start, losing all my hard work. Other things like the way the ball passes 'through' the goals and other players add to the overall shoddiness — had the game been granted another week's development time I'm sure little irritations like this could have been sorted out. But the most surprising thing of all is the absence of imaginative crowd sounds, something of paramount importance if you're looking to build atmosphere. A player tackling, according to Anco, sounds like someone squeezing a packet of crisps, and the crowd attending the World Cup semis consists entirely of radios which aren't tuned in. Yeah, right. Okay, so they shout something incomprehensible now and again, but it's nowhere near as impressive as the **Sensi** chants. Most of the menus and option screens are arranged in such a way that it's easy to accidentally quit out of a competition or be forced into making a substitution just because you were a little enthusiastic with the fire button. All this is a shame because underneath **Kick Off 3**'s rather clumsy exterior is a good game screaming to be let out. The graphics are undoubtedly superior to any Amiga footy game (although it must be stressed that we haven't seen FIFA at this stage in the issue) and move extremely fluidly, with the animations combining to make some quite dramatic play possible. I don't know, hopefully Anco will take another look at the game when it comes to the A500 and CD32 versions. But we can all dream, can't we?

A1200

Publisher: Anco
Developer:
Steve Screech

£29.99 Out Now

Hard Disk Installable

Two-button Joypad

Memory 2Mb

Disks 2

GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL
80%	48%	65%	64%	64%

CD32
A500

Yes, two brand-spanking-new versions of *Kick Off 3* will be hitting those shelves pretty soon, featuring different things to this version. We expect.

Let's have a look at the menu shall we? Okay... you've got your maggot surprise, your spicy dog legs, and your rat a l'orange. Hmm, Matt Broughton licks his lips and orders three of everything in a bucket with Kompart's latest adventure/strategy offering.

BURN TIME

Little Bobby woke from his dream, drenched in sweat. "Mum! Mum!" he screamed, "I've had a nasty dream!"

His mother ran into the bedroom wearing only a Chelsea football kit and a pair of pickled herrings, "What's wrong my little pumpkin shuffle?" she asked, sitting beside her son, smoothing his damp hair down so that he looked like Gary Barlow from out of Take That. Only without the award.

"Oh it was horrible, mummy! Our planet was decimated by a horrible nuclear explosion. And we had to survive in a world ravaged by ecological disaster! It was horrible!"

Bobby's mother wrapped her over-ripe arms around his shoulders, like some huge pork chop on legs "Oh, what big words you use — have you been reading Harry's copy again?"

"Oh god no! But there were similar terrors. We had to eat rats from the gutters and kill nasty mutant things just to drink their juices."

"There there, my tiny soldier, I think you'll find you've been playing that *Burntime* game too long again. You weren't by any chance one of two players competing against three computer opponents were you? Did you not only have to survive in a harsh, polluted and hostile world, but also had to conquer and control it, eh? Come now, I think it's quite obviously an artificial representation of life in a post-apocalyptic wasteland, a cremated and forlorn world, where only the fittest of the fit survive using the resources they can procure. Employing people of varying skills to hunt, kill and create for you. Scraping every orifice in the hope that maybe, just maybe, you'll find some long forgotten word or ancient melody."

Bobby calmly reached forward and hit his mother over the head with a saucepan. She hung her head and sobbed uncontrollably. "Oh I'm sorry son. It's that Harry Attrill filling my head with utter nonsense and big words again. How I wish the pain would go away."

"It's alright, mum. His crap big words haunt me at night too."

Bobby's mother calmed slightly and looked at her son lovingly "You know you're mummy's special table-top trouser press, don't you?"

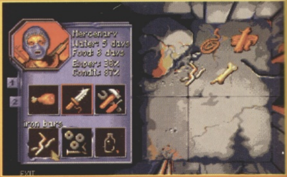
"Er, yes. Possibly"

"Good. Now, go back to sleep and perhaps you'll dream of rabbits and small shiny buttons."

"Oh, I do hope so." answered the young lad, "Mummy, please say that we'll never have to live like in my dream. Or with Harry."

She ruffled Bobby's bushy eyebrows affectionately: "No, I can't promise that, my small peppery cup cake, for who knows what may be around the next corner."

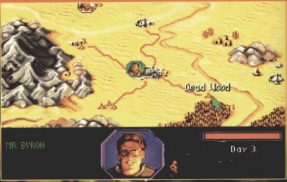
"Who indeed?" laughed Harry, appearing naked in the half light of Bobby's wardrobe, holding only a small thesaurus...



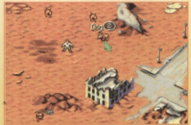
As you can see, (below) you only have six 'pockets' in your inventory, and must therefore make use of empty buildings to store useful items until such a time as you can retrieve them. To start with, you seem to just collect tons of rather useless crap like screws, iron bars, wires and spare parts, but once you employ a technician, you can give him all the junk and he'll start creating useful items. Great.

One of the major faults of the game is its reliance upon food and water supplies. Considering the limit of your inventory, it's hard to hold more than a couple of days' supply at any time without dropping all of your weapons and, er... other things. Though you can go for nine days without food, and five days without drink, if you use up your stock travelling to a location that has no supply, you find yourself stuck, knowing that the moment you embark upon a journey of more than a few days you're as dead as folk music. And Elvis. Only not as fat.

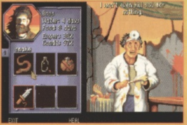
(*Right*) This is the map screen, showing just a portion of the overall 'world' to be conquered. You can only travel a certain distance at a time (indicated by the red path) and need to make sure that you have enough provisions for the journey's length. Other players' locations are shown by ID icons, while cities currently run by your 'settlers' are shown with a flag of your colour.



DO YOU REALLY WANT TO HURT ME?



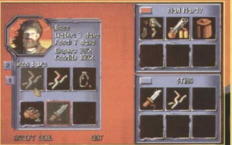
To start with, most of the non-player characters will wander around harmlessly, never bumping into you or spilling your pint. The mutants and wild dogs, however, are a different matter altogether, and will quite happily beat you up should you happen to be in the same city. The best way to deal with these is to employ a character and then order him to get stuck in, but otherwise you'll have to switch to fight mode and get your mouse a'clicking. Needless to say, any weapons held will increase damage to the enemy, while armour will protect you from being wounded. Of course, you could always visit the doctor...



Boss
Water: 4 days
Food: 8 days
Exper: 38%
Condit: 97%

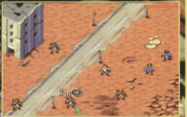
Though most of the locations on the map are fairly barren, some are a bit more advanced and include rat-selling restaurants, crap-bartering merchants, and even the odd medic or two. Though the illustration shown doesn't make you want to think about his methods, if you have enough items to trade with the good Doc, he'll be more than happy to sort out your injuries. Your general health is shown throughout by a bar along the bottom right, and though small wounds will heal themselves, any damage above seventy percent will have to be seen by one of these, ahem, 'professionals'.

As well as the trading outposts found in some inhabited towns, there are a number of wandering traders to deal with. Money is of no use any more, and everything comes down to good old fashioned bartering. Firstly you are shown the merchant's stock, and can select any items you're interested in, which will then appear in a separate box next to your own inventory. It's now down to you to select items from your own stash that you're prepared to swap. The coloured box in the top left of the trader's window will go green when he considers it a fair deal. It's a good idea to approach these traders as a group as you'll have all of the party's items at your disposal. So, how much for some fags?



Boss
Water: 3 days
Food: 7 days
Exper: 38%
Condit: 100%

When you do find an inhabited city, things can get a bit crowded and (thanks to the copy-cat graphics) a tad confusing. Thankfully, when you pass your cursor over any character, their name will appear along with identifying initials. Not only does this help avoid talking to the same people twice, which is boring and time consuming, but it also gives you an insight into their profession. Young Han here is a soldier (SD), while others may be traders (TD) or technicians (TK). Now that's what I call clever.



THE VERDICT

Burntime is an interesting little game with a number of things going for it. Graphically, the game has a certain quirky charm, and though it looks a bit primitive, for an oldie like myself it all seems reassuringly familiar. Though the in-game graphics start to repeat themselves quite quickly, it's all fairly cute-ish, and doesn't really seem to affect a game of this ilk too harshly. There's a lot of enjoyment to be gained from wandering around all of the locations; searching caves, chatting to people, fighting mutants etc., but (and here it all comes) you very quickly find yourself held back by the constantly nagging importance of food and water. I'm a bit of an explorer myself, and just like to plod from city to city seeing what's going on and enjoying the adventure, but every time you decide to move on, you have to spend ages making sure that you've got as much food as possible, as many bottles of water as possible — and that's without even thinking about any companions you may have. The game also suffers from frustrating 'loops'. As an example of this, some cities contain absolutely nothing apart from mutants and dogs. Obviously, you're going to want to move on fairly quickly, but of course you used up most of your food and water getting here. The only thing to do is to grab your knife, kill a few dogs, and collect their remains as food — but of course you'll have been injured in the fracas and must now seek out a doctor. And what does the doctor accept as payment? Yes, food and water. So as you can probably imagine, you end up just worrying about sustenance all the time, with the overall quest becoming something of a background problem. Things improve once you've been playing for a fair chunk of time, as you can start to store items and get bases producing food, but the odds on getting this far are cut short due to the initial difficulties. Ultimately, **Burntime** isn't a crap game, and the score I've awarded comes into the "Above average, but still plenty of room for improvement" bracket. Which is about right.

A500/600

Publisher: Kompart
Developer: Max Design

£25.99 August

Hard Disk Installable

Mouse

Memory 1Mb

Disks 3

GRAPHICS 60%

SOUND 57%

PLAYABILITY 61%

LASTABILITY 59%

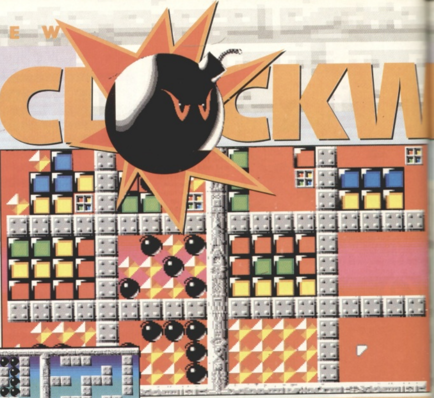
OVERALL 59%

A1200

CD32

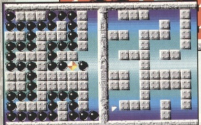
An enhanced version of *Burntime* for the A1200 will be released simultaneously with the standard. It will apparently feature some beefed-up graphics, while a CD32 version should follow on by the end of September.

CLOCKW



Apparently the 'phones haven't stopped ringing down at Rasputin since we put the demo on our coverdisk. Funny, because we haven't had any calls at all. Is Rasputin making it up or could it actually be true? A puzzled Andy Nuttall investigates.

Each generation of kids has their favourite games, (like, we're not kids now, of course). Simon, for instance, might have wiled away his Summer hols with a game or two of *Risk*, or some such power-crazed board game. I can just see Matt playing with his Action Men, gluing on 'realistic' beards and making them snog his sister's Sindy; whereas I used to enjoy *Simon* (from MB Games, of course, not our goggle-eyed Editor). Harry, despite pleas to the contrary, would almost certainly have favoured something simple like Quoits, or Pooh-sticks, because electricity and plastic hadn't been invented back then.



Rasputin says that the first 10 levels are the easy ones, and then they start to get a little harder. In fact, if you use your common sense, the first 25 are pretty simple — they just take a little more thought. For example, you only get five seconds to complete this one, but study it and you see that the lone bomb on the right, when shoved off the ledge, will explode all of the others. I've spoilt it for you now. Sorry.

Nowadays most kids own computers. They spend most mornings kicking each other to bits in *Elfmania*, and every afternoon slashing and burning their way through barren wastelands to slay the evil Krogh. Just ask any old person — they'll tell you. Well, Mr "I-fought-in-the-war-and-you-kids-should-be-jolly-well-grateful," you might like to know that there is a 'nice' alternative to all that violence, shooting, and er... death and it's called *Clockwiser*. (All right, so there are hundreds of other puzzle games. So sue me).

The idea, if you didn't play our coverdisk demo a couple of months ago, is to rearrange a column of coloured shapes on the left of your screen so that it looks like, er, another column of coloured shapes on the right. Using the mouse you shuffle them around, like a sliding-block puzzle, until the two sides match.

The coloured squares are like sheep, just moving exactly where you put them (you obviously know sod-all about sheep, Andy... but I forgot, you usually drug them first, don't you? — Harry.), but they are affected by gravity, so if you move them up in the air they'll fall back down again. Sometimes to match one side with the other you'll need to lose a few blocks, and that's where the bombs come in; or you might need to fill the screen with diamonds which multiply on impact with other blocks.

At first glance, each level look very similar to the last, but this is th programmers' clever ruse to hid fiendish, brain-twisting puzzles whic become more convoluted as th game progresses. The first ten level or so are easy-peasy, just to get yo used to moving the blocks and stu around, and there's also a dem option which gives you an idea o how to play. With this devic Rasputin has succeeded in pitchin *Clockwiser* at newcomers as well a experienced puzzlers. So the chance are, if there was ever a game to ge your Mum and Dad interested in you Amiga, it's this one. But will you b wanting to play it? Let's see...

At various points throughout the 100 levels you're faced with something like this: a really complicated puzzle with a time limit of ten minutes. In some spaces you need to get rid of all the shapes, in others you must replace them with diamonds. At the top, somehow, you have to switch the blocks between the teleporters and get rid of the diamonds and bombs.

ELEMENTARY, MY DEAR...

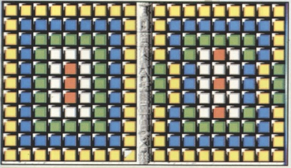
There are eight different elements making up the levels of Clockwiser, and, er, here they are.

GRAVITY BLOCKS
Available in a variety of gorgeous colours, Grav Blocks can be moved and bombed. Also, if they don't get any support, they fa to the ground — hence the 'gravity' bit in the title.

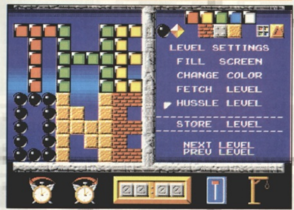
METALLIC BLOCKS
The Metallic Blocks are fixed in position, and they won't budge no matter what you throw at them. Even bombs.

BRICK WALLS
The Brick Walls are like Grav Blocks, except they aren't sensitive to gravity. So, they can be blown up or moved, but leave 'em alone and they just hang around.

ISER



Although many of the screens contain bombs, diamonds and other distractions, some are simply sliding block puzzles. There are no hidden traps here, you just slide the blocks around until the pattern on the left matches the right. Seems easy? Well, remember there's a time limit of less than a minute to do it in...



There are 100 levels in *Clockwiser*, more than the average human would be able to stand. For those player who champ at the bit for more puzzle action, Rasputin has even sneaked a screen editor into the bargain. Using it like a paint package, you can knock up new levels in minutes — so in theory you should never be bored! (Unless you have to set puzzles for yourself, in which case you're very sad.)

BOMBS
Bombs can be moved just like normal blocks, but if you drop one, it explodes and takes out the surrounding blocks. Handy, if you need something rubbing out.

DIAMONDS
Like Bombs, you can move Diamonds around, but don't drop them. If you do they multiply, surrounding themselves with loads of other Diamonds.

SANDSTONE BLOCKS
The Sandstone blocks can be bombed, but not moved. Like the Brick Walls, they are not gravity-sensitive.

DE-GRAVITISERS
De-Gravs are sensitive to gravity, but anything above them isn't. They can be moved, and destroyed by bombs.

TRANSPORTER PODS
Always found in pairs, Transporters can move an element from one part of the screen to another. Not gravity-sensitive, and can be moved or bombed.

THE VERDICT

A5/600

Publisher: Rasputin
Developer: Team Hoi
£14.99 Out Now
Hard Disk installable
Joystick/Mouse
Memory 1Mb
Disks 2

GRAPHICS 74%
SOUND 72%
PLAYABILITY 80%
LASTABILITY 81%
OVERALL 76%

I really can't make up my mind whether I like **Clockwiser** or not. I enjoyed playing our 10-level coverdisk demo, and I relished the idea of the full game with its 100 levels and everything. But now I've reached level 20-odd of the real McCoy, and I'm definitely not relishing the prospect of playing through another 75 to reach the end. On the surface, **Clockwiser** has quite a lot going for it: it's bright, colourful and the music's quite catchy. Probing deeper, there's the game idea, which is an interesting variation on the usual puzzle theme. And it's very well programmed, with a password for each level, and an excellent control system. **Clockwiser**'s real problem, though, lies in its sameness: each level looks and plays almost identically to the last. After reaching level 26 in about five minutes, I then sat there for an hour or so pondering the blocks and shapes before giving up and skipping to the next level (because I have the cheat, you see). The last thing I want to do is to give it a bit of a hard time just because I got stuck; I just think that a bit more variety wouldn't have gone amiss. Perhaps a few bonus screens in-between levels, or some more sound effects, but definitely less predictability in the gameplay. The programmers had the right idea with the intro — a cute animation which explains the point of the game — so why did they stop there? Why not have animated blocks instead of just coloured ones? Why not anti-grav blocks that make things fall upwards, or chameleon blocks which change into something else on contact. Oh, yeah and an 'Undo' feature to rub out your last move would be a good thing to have as well. Of course, if you can stand staring at screen after screen of coloured shapes then you'll probably get along famously with **Clockwiser**, because it is essentially a good, challenging puzzler. If you liked Rubik's Cube you'll love this. And it's nearly as cheap, so there.

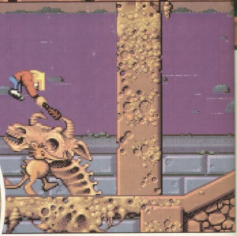
A1200
CD32

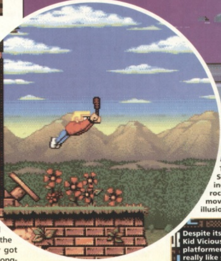
Rasputin is releasing a *Clockwiser* on CD32, featuring 150 more levels and a quality soundtrack. It's planning an A1200-specific version too, with enhanced graphics but the same 100 levels. Both should be out by the time you read this.

KID C

Great. They've been and gone and changed the name of the game. 10 minutes ago it was Kid Vicious, now it's Kid Chaos. Chaos, Shmaos! Andy Nuttall thinks maybe Ocean were trying to make him look stupid, but then he remembers — that's the prerogative of his friends.

(*Below*) Hey, this really could be Son... er... another platform game which shall remain nameless. These angled springs bounce Kid all over the place — but watch out: while they mostly send you somewhere nice, you could find yourself propelled into a bunch of spikes, or something equally deadly.





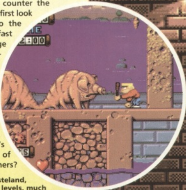
The parallax scrolling is amazing, especially on this and The Secret Garden levels. Imagine the mountains in the distance moving slowly, the island moving slightly faster, and each row of rocks moving successively quicker until finally, the main level moves the fastest, and you've got the idea. This adds an incredible illusion of depth to *Kid Vicious*.

Just before I wrote this review I had a quick read through Beard-face's Work in Progress last issue, just to see if there were any jokes in there which I could steal. Of course there weren't, but there was an interesting piece about *Kid* (ahem) *Chaos*' storyline. Under pressure for a plot, Nick (the PR bloke from Ocean) contrived this story about a young caveman being kidnapped by "scientists from the future," who took him, along with his club, forward in time. As his sub-atomic particles danced and marched their way towards the 21st Century, they accidentally got mixed up with other particles belonging to a natty red jacket and blue pants. Naturally the particles mixed, and out emerged our Kid, wearing said strides.

Realising that Nick had obviously gone completely bonkers, I closed the mag and opened up the package containing *Kid Chaos* and headed straight for the "official" story. Here we are: happy-go-lucky cave-kid, good... evil scientists kidnapped, fine... transported to 21st Century, er... forced him to wear modern clothes... oh, dear!

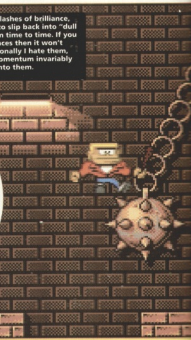
But there's more. Get this for a great piece of contrivance: Kid overhears the evil scientists talking, and discovers that the power sources for the forcefield, which prevents him from returning home, are disguised as "scenery." By this it means flowers, light bulbs — anything which looks vaguely fragile and can easily be broken with the Kid's huge truncheon. Of course, if the Kid could break enough of these "power sources," he might just be able to get rid of the forcefield and go home to Mummy. Mmmm.

So, from that, can you guess what the game's about? Yep, it's a platform game where you run around and hit things. Surprised? Luckily, though, this particular Kid has enough zip to counter the cheesy plot. On first look it seems to do the business: fast scrolling, huge levels, multi-layer parallax, loads of enemies... and it seems to play quite well, too. With all that going for it, could this be the end of *Zool*'s reign as king of Amiga platformers?

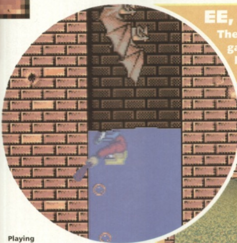


In the Toxic Wasteland, one of the later levels, much of the scenery is picturesque but doesn't serve any purpose. This two-headed and, er, two-bodied pig, for example, is presumably a statement about post-Armageddon England, or something.

Despite its numerous flashes of brilliance, Kid Vicious does tend to slip back into "dull platformer" mode from time to time. If you really like swinging maces then it won't bother you — but personally I hate them, especially when the momentum invariably carries you headlong into them.



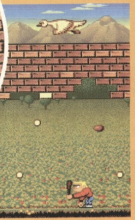
HAOS



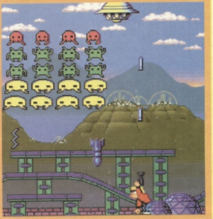
Playing around underwater can get a bit claustrophobic, especially when the way out's too high to reach. And, of course, there are loads of bats as well, which doesn't help matters.

EE, THAT TAKES ME BACK...

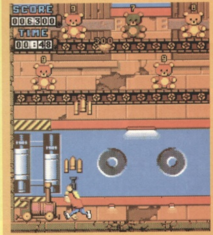
The boys at Magnetic Fields, being the sad old computer game veterans that they are, have based all of the end-of-level guardians on ancient arcade machines. Spaceys, Breakout — cor, loads of them (well, five, anyway).



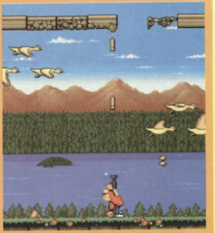
GARDEN BREAKOUT
An interesting twist on Breakout, the Garden level has three balls — but you don't hit them, you run towards them and scoop them into the air. Brilliant.



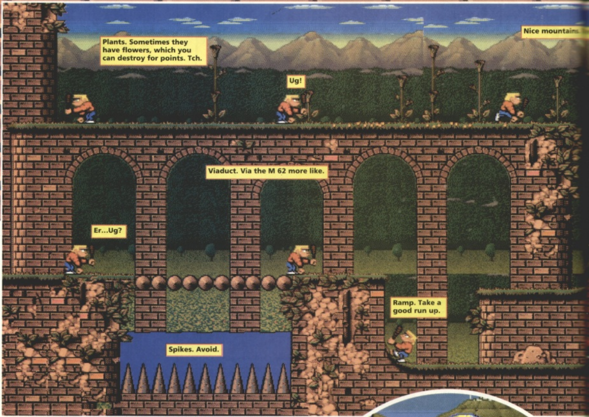
TECHNO SPACEYS
You pass the *Spaceys* once during the main level, but at the end they come back — with a vengeance. *Spaceys*, souped-up for the Nineties.

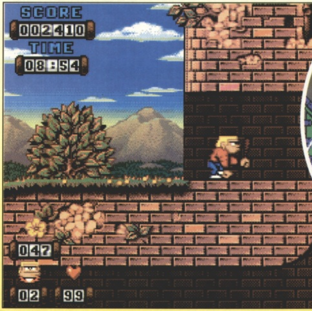


TEDDY SHOOT
Aw, this was bad enough when you used to shoot little ducks, but now it's gorgeous Edward bears. An easy-peasy but addictive, shoot-'em-up. For heartless morons with no souls.

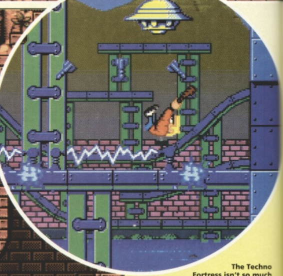


CITY SHOOT-OUT
Er... this isn't actually based on an old shoot-'em-up at all, but I'm sure if it was, then it would have been a good one. Shoot the bits of rock until they fall. On your head. Simple.

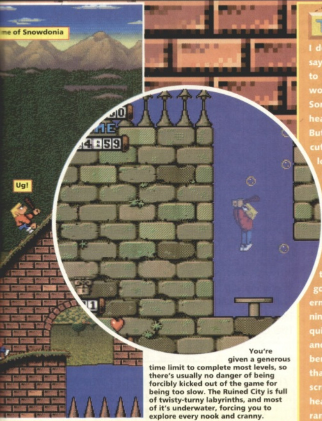

Plants. Sometimes they have flowers, which you can destroy for points. Tch.
Ug!
Nice mountains.
Viaduct. Via the M 62 more like.
Er...Ug?
Ramp. Take a good run up.
Spikes. Avoid.


SCORE
002410
TIME
08:54
047
02
99

Going underground, or simply going into the shade from the sun, makes the Kid sprite go darker. it's called "light sourcing," apparently. Likewise, when you go underwater the music and effects go all muffled, giving the impression of —yes — actually being underwater. Yeah, it's a bit gimmicky, but it does look (and sound) effective.



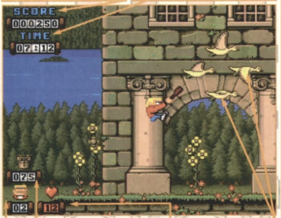
The Techno Fortress isn't so much Techno as Meccano, which reminds me of another Amiga platform game... er, what's it called now? Oh yeah, *Zool*. The inclusion of this UFO complete with the original Space Invaders sound (and the Spaceys themselves, later on) redeems any possible plagiarism, though.



You're given a generous time limit to complete most levels, so there's usually no danger of being forcibly kicked out of the game for being too slow. The Ruined City is full of twisty-turny labyrinths, and most of it's underwater, forcing you to explore every nook and cranny.

SCORE
The number of points you've amassed. Obviously.

TIME REMAINING
Er, the remaining time for this particular level, before you die. Horribly.



POWER PODS
Bash hell out of the scenery, and you'll see this number decrease. Make sure it's at zero before you try to leave.

DANGEROUS CREATURES
Destroy these, and all like them, before they shi... drop eggs on your head.

KIDS REMAINING
Need to know how many lives you have? Just a-looky here, then.

HEALTH
Starts at 100, and reduces when something hits you. Zero = Death.

THE VERDICT

I don't like the character, I have to say. I know it was originally supposed to be a fox, or something, which would have made it too much like Sonic, but the Kid is a bit too flat-headed and a bit ugly for my liking. But heck, strike one against the cuties, Magnetic Fields. For all the lovers of sweet, fluffy bunnies in Amigaland, there must be ten who hate them — and it's a refreshing change to find another slight twist to the genre. That said, I would have preferred something a little bit cuter, though, especially given the crazy storyline which tries to explain exactly what a gorilla in blue pants is doing in modern society. What we have is a lightning-fast platformer, running easily as quickly as Sonic on the Mega Drive, and there's even an impressive number of enemies in there too. Add to that the most layers of parallax scrolling that we've seen since Lionheart, a thumping soundtrack, and a range of spot-on sound effects, and you're looking at a very impressive game. And all this on an Amiga 500? To the procession of crawling, creeping platform games the Amiga has seen over the years, along with the pretence that "you can't do anything technically impressive on the Amiga," we can now wave **Kid Chaos** and blow raspberries. It does have its problems: the inertia and momentum acting on the main character to name but two — the inertia makes acceleration very slow, especially uphill, while the momentum makes it very difficult to stop again. Because it's essentially a platform game, there are occasions when you have to stop and turn on a sixpence — say, on a very narrow, high ledge with a death-drop either side. If you jump too quickly the momentum might just carry you over the other side — and that happens all too often. That said, I'd sacrifice most of my Amiga platform games (except **Rainbow Islands**, of course) for a copy of **Kid Chaos** — it's a heck of an achievement, and it makes you wonder what else is in store.

A500/600

Publisher: Ocean
Developer:
Magnetic Fields

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Memory	Disks
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GRAPHICS 82%

SOUND 86%

PLAYABILITY 84%

LASTABILITY 88%

OVERALL 87%

A1200
CD32

There's already an A1200-specific *Kid Chaos*, which you should find in your shops right now. The A500 version looks pretty blinding, so God knows what they're going to enhance it with. CD32? Yeah, that as well — very soon.

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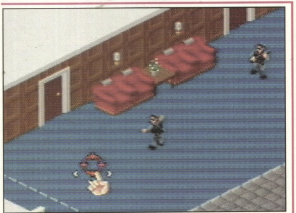
UPDATES...UPDATES...

Up dates are those days in the calendar which go up. Not down. The down dates are of course those which incline in a downwardly direction. Dates in the middle can be said to have a predilection for 'Up', or 'Down' only if they cross the meridian at all points. Andy and Matt are of course perpendicular to the gradient, thus facilitating these brand new examples.



Sabre Team... the Sheraton had got both men covered.

SABRE TEAM CD32

Krisalis £29.99

Fairly recently I got all excited, jumped up and down for a bit, and then told you to go out and buy the A1200 update of *Sabre Team*. Well, it's time to get the trampoline out again, because the CD32 version has just arrived in my lap, and I've much the same story to tell here.

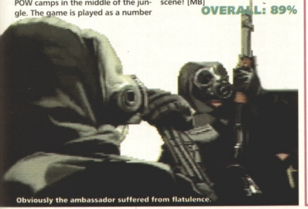
You may remember that the original *Sabre Team* was let down by the long periods of time spent looking at a static screen while the enemy took their turns. This was eradicated in the A1200 and, of course, this problem no longer exists with the CD version.

Sabre Team is a strategic game, with the player acting as the non-active commander of a elite squad of SAS types. There are a number of different scenarios to be played through, ranging from embassy sieges with hostages to rescue, to POW camps in the middle of the jungle. The game is played as a number of turns, with a number of movement points available to each character used to shoot, move, arm weapons, prime grenades, etc. You can work with a team of between one and four soldiers in any one mission, chosen from a possible line up of eight — each with varying attributes (i.e. some are better marksmen, some are stronger etc.)

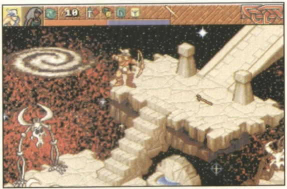
The CD version includes all of the speech samples and music that appeared on the A1200, and appears to be a direct port from the aforementioned machine.

I've always enjoyed this game, even when it had the painful 'enemy turns' wait, and I would recommend this to anyone who craves for something a bit deeper than the average game. Top notch strategy stuff — just watch your back in that jungle scene! [MB]

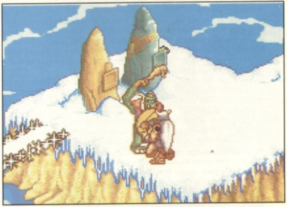
OVERALL: 89%



Obviously the ambassador suffered from flatulence.



Heimdall 2... Bjorn again RPG-ery with added in Ursha. In. Oh dear.



I'm a troll. Fol de rol.

HEIMDALL 2

Core £34.99

Heimdall's back, and this time he's two. (Yes! We like that joke, don't we? Even though it's not at all funny.). Anyway, the truth is that Heimdall two was pretty bloody brilliant on the standard machine, but now he's come back again, sprinkled with rainbow drops the flavour of lemon A1200s.

As you may know, *Heimdall* has returned to challenge the evil god of mischief, Loki, and has brought his girlf Ursha along in the hope of distracting any nasty Orks with her legs. Or something.You have a full inventory of weapons at your disposal, along with a selection of magical rune stones that can be arranged in a number of patterns to produce a variety of offensive, defensive and, er... other spells. Many quests within quests will be thrown your way, as you traverse the large and often unfriendly lands with funny names — you know, Midgard, Didguard and Rightguard — that sort of thing.

Though owners of the A500/600 version had to deal with four disks, A1200 owners are able to enjoy seven blue square things just chock full of hot *Heimdall* action.

The gameplay is exactly the same as the original, but now A1200 owners are treated to full, gorgeous, superb, wibbly-dibbly, super-coloured graphics, which have never been seen before. In *Heimdall 2*.

If we bothered doing all the scores in Updates, Graphics would definitely be bumped up by a good few percent, but as it stands I don't feel the need to expand upon *Heimdall 2*'s already impressive score. Therefore, it receives an intensely impressive... [MB]

OVERALL:90%

JAMES POND 3 CD32

Millennium £34.99

The June issue of *The One* was a veritable feast of high scoring games. We had *Elfmania* with ninety one percent, *Bump 'N' Burn* with ninety percent, and *Last Action Hero* with eight percent. Ahem.

James Pond did pretty well for himself, commanding an enormous four page review, ending with an overall score of ninety percent. Not too shabby, really. Well — as I like to start all of my Update reviews — he's back again, accompanied by a rather attractive CD thingy.

James Pond 3 — Operation Starfish — is an immense platform game, piled high with touches of Mario, Sonic and er... *James Pond 1* and *2*. You have to work your way through an impressive number of levels, complete with bonuses and hidden levels, as you attempt to thwart Doctor Maybe's plans to take over the moon. Or something.

The game remains faithful to the A1200 version, complete with all of its speech, music and gloriously colourful graphics, only with a much improved control method — i.e. the joypad.

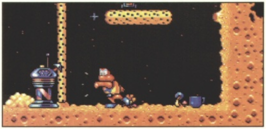
I think this is the first game that has really benefited from the CD32 joypad (probably due to its conversion from the Mega Drive) and you can now sit back, well away from your space bar (not that you get one with CD32s) and access everything you could possibly want.

With the A1200 version, to access the speed option you had to toggle using the keyboard, now you just hold down an additional button and — Hey Presto! — Bob's one of your relatives. You can also jump, pick up numerous objects, and fire using the joypad, and once mastered, this really does add to the continuity of the game. Really, it does.

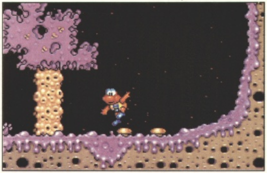
I also feel compelled to let you know about the package you'll be receiving when you purchase your copy of *James Pond 3*, as it really adds to the value. Apart from the manual, you'll receive your F.I.5.H. briefing dossier, containing (deep breath) an Agent Identity Card, and Agent Code Book, an Agent Training Handbook, a Recognition Manual, a cut-out James Pond mask (I haven't made mine yet), tons of stickers, a ruler, and some games to play once you've made your gang.

I realise that all of this is aimed at the younger games player, but I think you have to congratulate Millennium for making such an excellent effort. So, all said and done, this doesn't improve on the A1200 version enough to earn it any more marks, but at ninety percent, who's arguing? [MB]

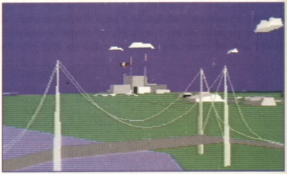
OVERALL: 90%



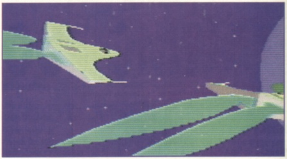
James Pond 3... cheesier than a sock and insole pie.



Pond struggled to come to terms with his horoscope.



Frontier... Matt regarded the Menai bridge coldly.



Frontier CD32... The Federation had converted to leaf-drive.

FRONTIER CD32

Gametek £29.99

Frontier. Bloody hell. That was an exercise in promotion and super-hype, wasn't it? Well, it worked; thanks to the likes of us (i.e. your supper soaraway *The One*) no games player was left in the dark when it came to the 'sequel to poo on all sequels', and as a result, the moment *Frontier* was released, it was on and off the shelves before you could say "that David Braben must be rich". I think it's quite safe to say that all the magazines got a bit carried away with themselves and awarded all sorts of silly marks. So, let's have another look at it shall we? And this time, perhaps with just a tad more self-control.

Frontier — in case you've only recently gained the use of your eyes, ears, hands, feet, and general sensory functions — is a space adventure, filled with missions to be completed, commodities to be traded, and battles to be, er... battled. There's no restriction on the way in which the player approaches the game, allowing him or her to be a nice person, a nasty person, and assassin, a miner, a courier, a git, or Steve Iles' hair. I think you get the point.

One of the complaints thrown *Frontier*'s way, was the control system, necessitating Paul Daniels-like digit manipulation between mouse and keyboard. Some mastered it; others got very cheesed off and wept. Needless to say, the joypad doesn't make things any easier this time around, and neither do the complete lack of instructions regarding its use.

As before, the *Frontier* package is a large and impressive bundle, filled with books, maps, manuals and, oh yes — the game. The difference between the original and the CD32 game is pretty much just down to the control, with the joypad switching between 'real control' and mouse controlled activities. This isn't too bad for general play, but makes combat even harder than it was with a mouse and keyboard. The main problem here is that as you jump between mouse driven activities and actually flying, you invariably have to leave the ship 'undirected' as you scrabble about trying to target enemies, lock missiles, identify ships etc, etc, etc.

The CD version of *Frontier* has been enhanced in no way, and though the game remains impressive in its size and the challenge it offers the average games player, it's going to take a REAL elite player a while to get to grips with this control system. [MB]

OVERALL: 80%

UPDATES...UPDATES...

MYTH

System 3 £14.99

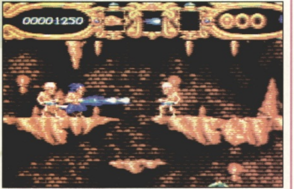
With graphics created by Robin Levy, an artist fast becoming a legend in his own lunchtime by creating *Ruff 'N' Tumble* (see page 46), *Myth* was one of the better arcade beat-'em-ups around on the Amiga a couple of years ago. Released around the same time as the ill-fated *First Samurai* (although I wouldn't like to say which one came first), both games are very similar in appearance, gameplay and, er, everything.

So now, we have it on CD32. A reasonable 15 quid buys you a game which, while it's not likely to set your trolleys ablaze, just might satisfy your craving for a beat-'em-up before *Second Samurai* comes out in a couple of months' time. It's no different to the original floppy version, but that's really no bad thing because it was probably ahead of its time .The title comes from the four levels which our unnamed hero must run roughshod through, wielding daggers and axes against the disgusting, creepy hun that lurk within. Roman, Greek, Norse and Egyptian mythological lands await our guy, and according to the blurb he "would need to use all his arcane knowledge of mythology and lore to survive." Well, he'd need to be able to hack 'n' slash, anyway.

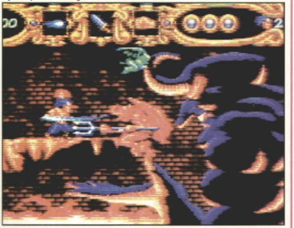
It's getting on a bit, sure, but the different graphical styles and the variety of mythical enemies provide a tough challenge. Sadly, though, as with System 3's *Super Putty*, you need to move up on the joypad to jump again. That's really the only niggle, although it's a big one because it makes the game frustrating to control — and it's pretty difficult anyway. But, hey, you can plug a joystick in instead of the joypad, and suddenly the game gets a whole lot easier.

As a beat-'em-up, as a graphical showcase, or as a quick education in Clash of the Titans-style mythology, Myth works in a number of ways. Good stuff. [AN]

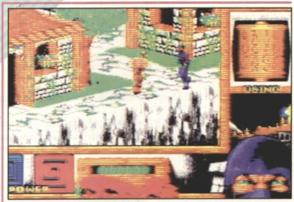
OVERALL 84%



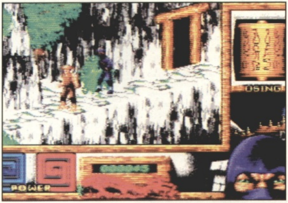
Myth... please can I go wee-weeth?



Lionel had the devil of a job forking out the allotment.



Last Ninja 3... Hamilton Academicals 2.



The rhododendron grasped Chang firmly by the wrist.

LAST NINJA 3

System 3 £14.99

"Real hatred is timeless," reads the *Ninja 3* blurb (presumably written by one of the people who recently had their Rolex nicked by Beastie Boys fans). I've never played the original game, but I have read the glowing reviews — and boy, was I looking forward to a bit of nunchaku-wielding action with this one.

I'm disappointed, though. You see, there are a lot of good points to Last Ninja 3, but gameplay isn't one of them. Looking like an isometric-3D version of the old Spectrum game *Saboteur*, the graphics are drawn using some kind of revolutionary technique, apparently, where each screen is calculated as you move into it — or at least, it was revolutionary two years ago. The fact is, isometric 3D scrolling is quite commonplace these days, which makes *Ninja 3*'s flip-screen movement look pretty dated now. But hey, it works.

The real problem lies in controlling your Ninja, which is incredibly frustrating. Remember in *Marble Madness*, where your marble was positioned atop a huge stack of blocks — and if you slipped off the blocks you fell to your death? (If, indeed, a marble can die). Well, imagine that the marble was a Ninja warrior and you'll have some idea of the situation, because the whole land is littered with narrow, grassy walkways with death-drops to either side (a bit like the Cambridgeshire Fens, but with more buildings). Move one pixel too far on either side, and you'll literally drop dead.

Now that would be (kind of) all right if the controls were easy to use, but the game tends to get a bit flustered when you move, and starts you walking in another seemingly random direction instead. When you've got at least one enemy homing in for the kill on each screen, you could really do without battling with a fiddly control system as well as trying to beat him up.

I can see why people liked the original, and if you don't mind spending ages getting used to the controls then go for it — but for me, it's just a bit too dated. [AN]

OVERALL 70%

REPLAYS!

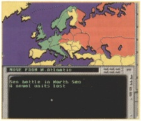
Roll up! Roll up! Get your bargain bumper bootiful bottom, er... ballistic, oh... er, bugger. Damn! Never mind, just because we've run out of silly words (or wrods) beginning with B, that doesn't mean that Matt and Andy haven't got an enormous chunk of Replays to review. Oh no. In fact, there's tons!

THE FINAL CONFLICT

Impressions Tactix

£7.99

As the words of that funky song so eloquently put it: 'War. Humph. What is it good for? Well, absolutely nothing' was the inspirational answer but that hasn't stopped Tactix re-releasing *The Final Conflict*, a simulation of power, politics, global warfare and men in dark sunglasses swapping coded bananas on South American street corners.



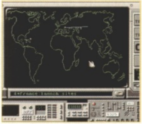
MOVE FROM N.Atlantic

Sea battle in North Sea
4 naval units lost

Hmmmm, I don't trust those Russkies...

It is the future. Diplomatic attempts to ease East-West tension have failed and all-out war has been dramatically declared. As the Prime Minister, President or Dictator of your choice, you must use diplomacy, espionage and some very big guns to try and win this terrible er... war for your country.

As supreme commander in the final battle, you can direct your land and sea forces against the enemy and, using secret agents, snaffle secret enemy strategies and attempt to persuade wavering neutrals to become allies. You see, while sending tank divisions rolling into Colombia may be fun and impressive, it's not going to win you any friends in the long run — nobody likes a military smart-arse.



4+France launch sites

What does this red button do?

But it's not all about tanks and nuclear warheads. No, a good war (if there is such a thing) can only be fought with the back-up of a solid supply line, and in *The Final Conflict*, you must not only be a brilliant tactician but successfully juggle your country's economic resources at the same time. Producing more ships, weapons and factories means you have a stronger military punch, but get the balance wrong or neglect the needs of your own people and your military machine will grind to an embarrassingly halt.

You can't just dip into *The Final Conflict* for five minutes, because it's an absorbing and enthralling game. It doesn't boast the prettiest graphics in the world, but if you're prepared to sit down and persevere, you'll soon find that beneath the maps, stats and charts there's a decent game struggling to be noticed. If you're a fan of the board game Risk but don't have any friends to play it with, why not load up *The Final Conflict* and take on the world? [AN]

OVERALL 79%

THE EXECUTIONER

Tactix,

£7.99

Anybody remember *Thrust*? No? Well like *Fly Harder* reviewed in the April issue, Thrust on the old Commodore 64 (and Spectrum — Matt 'Sinclair' B) was a ludicrously simple but highly

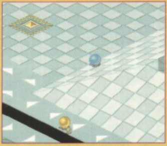
SLIDERS

Titus

£7.99

Cyberbloke. Not in the game as such.

"Digital information fed directly into his optic nerve, producing the total illusion of speeding at an impossibly high velocity across a polygon playfield. Where was the Cyberpuck?"



Obligatory 'lost his marbles joke'.

Hmmmm. It seems an elaborate ruse but *Sliders* from Titus, a game that looks uncannily like the arcade classic *Marble Madness*, apparently doesn't have any marbles or indeed any madness in it at all.

Oh, it has rolling spheres that look a bit like marbles and the game is played on a scrolling, isometric playfield, but there, says Titus, the similarity ends. It doesn't jump on the *Marble Madness* bandwagon at all and there's not even a hint of craziness, lunacy or dementia anywhere. No, how could I even suggest such a thing. Take me outside and horsewhip me until I scream for mercy... Make me eat poo... Force me to read *Amiga Craption*...

So if this isn't Marble Madness, what the hell is it? Well, *Sliders* is a sport — a Cybersport to be exact — and the aim is to shoot a Cyberpuck into your opponent's goal. Each player takes control of a small sphere — a Slider — which can be moved around the gameworld with the joystick. When a Slider gets close to the Cyberpuck, pressing the fire button initiates a force field which captures the puck and allows the Slider to fire it at the opposing goal.

And that's really all there is to it. *Sliders* is a sort of Cyber-netball with two players — it has all the trappings of the cyberpunk theme plus the sheer, adrenaline pumping frenzy of excitement that is netball (zzzzzz). Initially it's a lot of fun, especially when played against a friend in the split-screen mode. But despite the fact that you can alter some of the game parameters (i.e. you can change the power of the force field, the friction, the amount of gravity exerted on a Slider etc.), after a while the game gets very, very, very dull indeed. Very. Dull. Indeed.

At a budget price, *Sliders* may seem like an attractive proposition but if you're looking for a futuristic sport that's definitely not like *Marble Madness* at all, you'd be better off elsewhere. [AN]

OVERALL 63%

YOU ORDER THE ELECTROCUTION OF THE PRISONER.

Interactive thumbscrews, by crickey!

addictive game. You controlled a spaceship, which you flew by rotating, using tiny amounts of thrust to power it forward. The idea was simply to descend into deep, heavily defended lunar caverns, pick up a spherical pod and to escape back up to the surface.

In *The Executioner*, re-released by Impressions, you not only get all the arcade benefits of *Thrust* and *Fly Harder*, but there's a strategic 'find-the-electronic-key-in-time-to-save-the-galaxy' type quest thrown in there for good measure as well.

I'm the one in the podule...

The aim of the game is to assassinate the pungent leader of the Gargaroths and the only way to find him is to seek out this elusive electronic key which, in true quest style, has been split into four pieces and scattered around the galaxy. All you have to do is fly to different planets, collect fuel pods and capture stranded pilots. Once caught, you can then ask the pilots for information and, if they're a bit reluctant to talk, you can brutally torture them until they blubb their secrets and beg for their mums. Obviously Impressions is keen to point out that *The Executioner* is set in the barbaric 22nd Century and torture is not condoned in any way, but nevertheless it really is strangely satisfying to electrocute a pilot in the pursuit of knowledge. Mind you I'm a bit of a revolting pervert, me. Heh, Heh, Heh.

All in all, I think *The Executioner* is still a great game and with the fiddly flying sections, the weapons shops and the torturing, it will keep you occupied and amused for a long, long while. At its new bargain-bucket price, it's doubly attractive, so if you didn't catch it first time around, have a look now. [AN]

OVERALL 86%

THE GAMES

Hit Squad

£12.99

Despite the popularity of athletics — thanks mainly to Linford Christie and his infamous lunchbox — I've always been extremely dubious about translating the sport into computer game. Events like shot-putting, javelin or even 1500 meters don't really work and despite chucking in new graphics, better animation and stereo soundtracks, the gameplay always boils down to one, unavoidable thing... and that's joystick waggling.

PRACTICE
00:00.11

Obviously, I don't do steroids...

Whether you're hurdling those hurdles or ploughing your way up the pool in the 50 meters butterfly, you've got to throttle your poor joystick almost to breaking point if you want to shave a second off the record or go for a gold medal. But then what good is an athletics sim if you don't put a bit of physical exertion in, eh?

Based around the Barcelona Olympics, Ocean's *The Games* is a collection of over 30 athletic events that includes all track and field disciplines (sprints, hammer, discus, long jump and so on) plus competitions for swimming, diving, boxing, wrestling, judo and even fencing.

Give it some welly, Fatima!

Each discipline has practice sessions, qualifying heats and a final, and there's a management section where you can train your athletes before the Games start, monitor fitness levels, set exercise regimes, etc.

If over 30 events, joystick waggling and team management weren't enough, The Games also contains a statistics and reference section, where you can call up information about the 1992 Barcelona Games, the events, the people, and the pathetic cuddly mascot.

If you like this sort of thing, at its new budget price *The Games* isn't a bad buy. But, that said, it isn't a stunningly exciting software experience and if you want sheer athletic excitement (but don't want all the exercise that goes with it) why not pop down to your local arcade and see if they've got a *Hyper Sports* machine. It may be old but it's a damned sight more betterer, so nah! [MB]

OVERALL 61%

ROAD RASH

Hit Squad

£12.99

No, road rash isn't something you get after cartwheeling over the handlebars of your mountain bike and sliding 15ft over the tarmac on your face, it's actually a fast and furious racing game with souped-up motorbikes. (That is the most crappy intro ever — Simon).

Give plenty of time before signalling.

Like *Outrun*, *Crazy Cars 3* and *Bump 'n' Burn*, *Road Rash* uses a chase-style view as you sit astride your powerfully throbbing machine hurtling along the highways. Obviously the point of these races is to win, but forget what your mother told you when you were young about how it's not the winning but the taking part that counts — that's a load of old tosh. If you win races you earn more money. If you have more money you can afford a bigger, louder bike. And how do you win? Well, you punch your opponents in the face, of course.

In *Road Rash* you can race on five highways against 14 fan-tastically hostile opponents who'd like nothing better than to see you smash headlong into a tree at 120mph. And you don't have to beat your fellow bikers by sheer skill and speed either, you can just ride up next to them and beat them about the head with a club. It's easier and more hygienic, too.

The incredible shrinking car.

Road Rash is an interesting variant on the tired old racing theme. With traffic cops to outrun, bikers to bash and cash prizes at stake, the game moves at a frenzied pace and if you're an *Outrun* fan you might just want to take a look. Unfortunately, there is no massive depth to the gameplay and as the chase/race genre begins to run out of revs, you might well find that you become catatonic after 30 minutes. But then again you might not. [MB]

OVERALL 65%

EUROPEAN FOOTBALL CHAMP

Hit Squad Platinum,

£12.99

A couple of weeks ago, I was in the rather unfortunate position of going on holiday, just as the World Cup started, with a fairly football fanatic fella (nice onomatopoeia, young

01:33
1P OFF
PUS
STAR

Huge Ryan Giggs Sale !!!— Ip Off while stocks last!!

man — Harry). As you can imagine, with up to three matches on the go every evening, I spent a lot of time watching him staring at televisions screens in Corfu bars, dancing on my own and drinking myself into an Ouzoulus stupor. As if that wasn't sad enough, once the 'real' football was over, we'd then proceed to a small bar near our apartment where we'd play arcade football. It is then with some, er... 'happy nostalgic memories' that *European Football Champ* appears on my desk — and blow me it isn't an exact copy of the arcade game I'd been stuck on! Brill.

Most of you should be familiar with this particular footy game as it seems to be the one that crops up most frequently in pubs, clubs and er, airports. It's the side-viewed one, where the fat, bald ref keeps falling over, the screen zooms in when ever something exciting happens, and when the ref's not looking (or laying on the grass) you can perform a sort of flying 'knee in yer face' illegal tackle that's popular on the school playing fields. Probably.

This is a quite impressively accurate conversion, with everything crammed in there nice 'n' tight, only lacking the speed and smoothness of the original. The controls are neatly arranged, with either a single tap or a quick double-tap accessing low or lobbed shots for attack, and sliding tackles, illegal tackles and punches on the, er... defensive side of things.

Special moves like over-head kicks, flying headers and back-passes are all initiated automatically depending upon your position and the height of the ball when ye olde fire button depressed be.

You can choose from nine teams, and play as either one or two players, with the two humans either playing against each other or in co-operation on the same side against the computer. Other than setting the length of the matches, there's not a lot more to tell, but this is a fair footy game that, while not looking as attractive as your state-of -the-art football stuff today, it certainly outdoes many of them in terms of playability. [MB]

OVERALL 71%

San Marino 5, Wales 0 (tee, hee).

PUSH START
00:59
HALF-TIME

WORLD CUP YEAR '94

Empire

£29.99

Another extravagant Maradonna handball...

With World Cup USA '94 now just a pleasant memory (apart from the fact that I had a fiver on Colombia and they all played a bit like that bloke with the high voice and the questionable hair-do out of The Stylistics. Valderama — Valeriesingleton, more like.), it's a little known fact that, at first, the prospect of the US of A hosting the World Cup finals caused a great deal of worry. (Actually everyone knows this, but let's bear with Andy for a moment or two to see if he's going to make an interesting point — Harry.)

ENGLAND 0 TIME
GREECE 0 00:21

Spot the covering tackle...

Indeed, consternation was rampant. There were strange rumours that the Americans wanted to split the game into quarters, replace throw-ins with 'kick-ins', introduce sudden-death overtime instead of penalty shoot-outs and worst of all, they apparently wanted to make the goals wider to make it easier to score — blasphemy! Blasphemy! (Hmmm, not very interesting, I think you'll agree, but a pleasant diversion from the tedious business of reviewing Amiga games — Harry.).

Man Utd Squad
Trns Staf Leag Fixt Accs Info
DONE
DEFS
MIDS

The deafening roar of endless statistics...

But, thank Zeus, our beloved national game has remained unmolested, and if you're not already sick to death of computer footy games, those luvverly people at Empire have crammed four of the best examples of kick-about brilliance, *Sensible Soccer*, *Striker*, *Goal!* and *Championship Manager 93/94* no less, into one value-for-money compilation package.

Using Sensible Software's famed 'tiny geezer' technology, *Sensible Soccer* uses small, well animated players and a zoomed-out pitch view to create a highly addictive and tactical game. Unlike games such as *Kick Off* and *Empire Soccer*, you don't just have to hoof the ball up the pitch and squint at a pitch radar. Because the players are small, you can, as a result, see more of the action and with the intuitive control interface (i.e. when you move the joystick left, the player goes left — Harry.) — which includes aftertouch — you can easily string complex passing moves together.

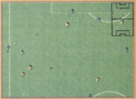
Dino Dini's *Goal!* on the other foot, is a different vat of attractive sheep altogether. With chunky players and a pitch radar, *Goal!* boasts more options than you can shake a 70,000 seater stadium at. If you liked *Kick Off* in any of its various incarnations, then *Goal!*, which is a tweaked and enhanced version of the game, is a highly playable and, dare I say it, Milud, good cure for *Sensible Soccer* thumb.

***Striker* is the third arcade football game in the package and is distinctive because it abandons the top-down viewpoint used in both *Sensi* and *Goal!* and chooses instead to use a 3D chase-style view of the action. While this is indeed innovative — only Infogrames' *Planet Soccer* uses this view — *Striker* isn't as playable as *Goal!* or *Sensi*, and hoof-and-run tactics definitely apply.**

Transfer News
Week 1

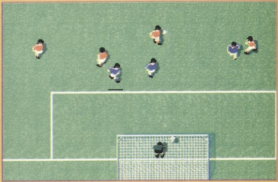
... and the timeless aroma of the transfer market.

Last and by no means least, World Cup Year 94 also includes a thinking-man's football game.



It's no good. I can't go on...

Domark's highly acclaimed *Championship Manager 93/94* is a complex football simulation, featuring all the major domestic competitions, promotion battles, relegation fights and statistics coming out of its ears. So, if you've broken your joystick on any of the above, *CM* is a much quieter, footy experience.



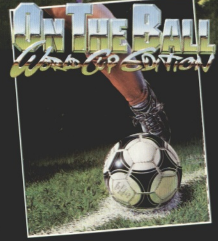
... I'm completely bored with footy. Go on, pull the trigger, Si. Make it quick, make it clean.

All in all, if you're a football nut and you'd like four games for the price of one (and who doesn't'?), check out this compilation. There's something here for everyone. Honest. [AN]

OVERALL 93%

ONLY YOU CAN MANAGE!

Sports

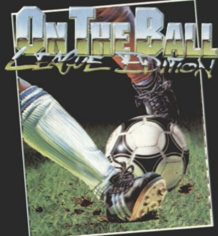


Stunning World Cup football management, you can even turn the clock back to the qualifiers, but this time you make sure England get through!

Featuring: Five difficulty levels: 1 - 4 players: full training sessions (18 styles): full World Cup programme, or start with qualifiers!: comprehensive editor for matches, groups, players etc.: group and individual pep-talks: strategy sessions: view your opponents matches: six playing styles: create your own weekly and daily schedule: animated match highlights: make in-match changes to team and playing style: in-match commentary (spoken on CD). And more!

Out: End June, PC, Amiga 1meg, Amiga 1200

COMING SOON



Combining meticulous detail and realism with sensational animated graphics and irresistible presentation, this game will inspire the football strategy genius in you.

Featuring: Unique digitised TV style match coverage: running commentary (spoken on CD): training seminars: sponsorship: home and foreign transfer lists: comprehensive data and statistics: team finances and morale: player and manager politics: expert opinions: press praise and criticism: cup conditions: uniquely accessible interface: 1 - 4 players. And still more!

Out: End August, PC, Amiga 1meg, Amiga 1200

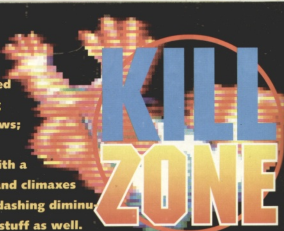
EVERYTHING BEFORE WAS JUST TRAINING.

CD-ROM features both League and World Cup

ASCON

Daze Marketing. Tel: 071 328 2762

This month's helping of pointed game-flavoured barbules begins with an avalanche of shocking thuds to the solar plexus in Ultimate Body Blows; continues with a tooth-rattling series of elfin upper-cuts to the jaw with Elfmania; builds with a sharp knee to the codlings a la James Pond 3 and climaxes with a moonlit canter in the company of that dashing diminutive hero, Benefactor. Oh, there's some other stuff as well.



ULTIMATE BODY BLOWS

Craig Jones, Team17's leading playtester, supplies the following guide to Ultimate Body Blows...

To help you become a winner in the CD32's leading beat'em-up, *Ultimate Body Blows*, I will now tell you all the very greatest hints and fighting tips as used by myself and the rest of the Team17 posse.

Here, in my opinion, are the top six characters to select with their best moves broken down into abbreviations according to the table below. Remember, the best way to become a better fighter is to learn some simple but effective combinations of moves...

U = Up
B = Bottom (down)
D = Diagonally
T = Toward opponent
A = Away from opponent
R = Red button (performs most normal moves)
G = Green button (usually straight punches or kicks)
Y = Yellow button (Special move)
B = Blue button (Block)

Danny/Nik

I have put these two together because they have very similar moves and so employ the same techniques when fighting. These two characters' main advantages are their speed and long-range attacks, the most powerful of which is the roundhouse kick. A well timed roundhouse (UDA+R) can catch your opponent unaware and seriously damage his energy.

Another useful but rarely used attack is the mid-air fireball (A+R while in the air). This can block an opponent's fireball, leaving him helpless to an attack or it can temporarily stun him leaving him open to subsequent hits.

The 4-hit combo: Jump toward your opponent and throw a mid-air fireball (A+R in the air), a sliding kick on landing (BDT + hold R), a straight kick (T+R) and then an uppercut (UDT+R).

Try to meet all aerial attacks with an uppercut as this tends to stop most of them and it looks spectacular, too!

Junior

This guy has got some pretty nifty moves and is no slouch. One snazzy trick Junior knows is the blitz punch (UDA+R). As well as inflicting serious damage, it also stuns your opponent so you can follow up with what is effectively a free hit (try the uppercut - UDT+R and then a roundhouse kick (U+R). This is also available in mid-air by simply pressing the Yellow button.

The 3-hit combo: Jump toward your opponent with a flying kick and then follow up with a low punch as you land (BDT+R). Then execute a roundhouse (T+R).

And once again, meet aerial attacks with an uppercut, too.

Mike

Okay, so he looks like he should be working for Bradford & Bingley but this tough guy can join my team anytime. And if you've ever been on the receiving end of a Whirlwind punch (UDT+R), you'll know exactly what I mean.

Mike seems like a complicated character with his Whirlwind Special (hold

Y), Whirlwind kick (UDA+R) and Whirlwind punch (UDT+R) but, when you get used to him, it's a breeze.

The 4-hit combo: Jump towards your opponent with a flying kick (press R in the air), execute a sliding kick on landing (BDT+R), straight kick (T+R) and then a Whirlwind punch (UDT+R).

As for aerial attacks, unfortunately Mike does not have an uppercut punch. The best option is to either catch your flying foe with a Whirlwind kick as they're coming down or with a Whirlwind Special as they land. If you fail in this, block by pressing the Blue button!

Kai-ti

Kai-ti's strongest attack is the fancy triple hit kick (UDA+R) which, like Junior, temporarily stuns your opponent. Kai-ti is also very quick, allowing her to bounce out of trouble when forced into a corner.

The 4-hit combo: Jump toward your opponent with a flying kick (the Red button while airborne) and follow it with a low punch (BDT+R), a low kick (BDA+R) and then perform a drop leg kick (BDA+G) which consists of lying on your back and thrusting your legs into the air (steady!). This is extremely effective in defending yourself, too.

The best strategy against aerial attack is the aforementioned drop leg kick (BDA+G).

Kossack

He's not exactly the fastest fighter out of the lot but he's well 'ard! Although he's slow, strength is definitely on his side — his flying kick, for example, has a long reach and inflicts more damage than any other character's similar move. Also, try using his Earthquake punch as this works well from a distance, meaning you don't have to risk close combat.

The 4-hit combo: Use a flying kick and then a sliding kick on landing (BDT+R), a straight leg kick (A+R) and then an Earthquake punch (UDA+R).

The only real way to fend off aerial attacks is by using the sliding elbow (T+G) but this is difficult to time and so the other options are to either run or block!

Warra

This one's a worthy addition to any fighting team; he has a good variety of moves, some strong attacks and is fast enough to get you in and out of trouble. His Special move is excellent where you can freeze your opponent to then lunge in with solid kicks and punches. But, as a cautionary note, use this move wisely as you can only freeze an opponent who is on the ground.

The 4-hit combo: Yes, you guessed it — start with a flying kick as this gives you an extra hit, you see! Continue with a sliding kick (BDT+R), a knee to the gut (A+R) and the infamous spinning kick (UDA+R) that should knock your opponent senseless.

Warra's spinning kick is also very useful when fending off aerial attacks.

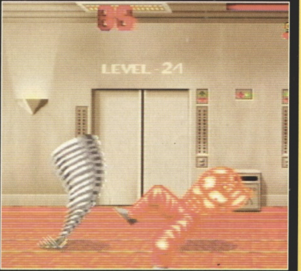
In addition...

The reason I have rarely mentioned the Special moves is because this is the route to bad gamesplaying. I'm not suggesting you shouldn't use them but they certainly can't be relied upon; the design of *Ultimate Body Blows* features a time bar for the Special moves where the more you use them, the longer it takes to perform the next. And so if you keep attacking with your Special, you'll find that just when you really need to use it, it takes too damn long and you end up losing the round.

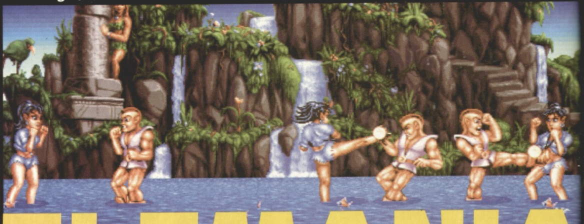
Finally, this is my personal rankings list of who to choose when playing in Tag-Team mode:

TAG-TEAM

1. Max
2. Danny
3. Junior
4. Nik
5. Mike
6. Kossack
7. Kai-ti
8. Warra
9. Ninja
10. Puppet
11. Dug
12. Loray
13. Dragon
14. Yitu
15. Phantom
16. Inferno
17. Tekno
18. Dino
19. Maria
20. Azona
21. Lazer



The fairy dingle looked like a slaughter house. Blood dripped from the rims of the frosted toadstool caps. One pointy ear floated all tattered and torn in the bottom of an acorn-cup. Shreds of sparkly wing littered the leaf-strewn floor. Janika surveyed the carnage. "Gosh," she thought, that's the last time I invite the Wood-elves over for a barbie...



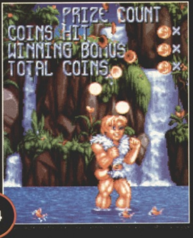
ELFMANIA

The most important rule to follow is to vary your attack patterns. The fighters in *Elfmania* have incredible intelligence which can't be cheated, so if you show any sign of weakness, they will seize the advantage and win. The champions aren't stupid and they will learn from your tactics. There is no way to beat them with one move, the only way to win is to use the whole range of movements.

Attack the opponent on the ground, from the air to ground and from ground to air. Although every champion obeys the same intuitive rules of control, each character has moves which they can execute particularly fast. To be successful you need to learn each character's special attributes, and exploit them to the maximum.

But wait — beating the crap out of your enemy is not the whole story. No, money matters too. Each time a player is hit a coin is released, causing the player's bank balance to go down; and their opposition has the chance to cash in by hitting back the coin released by the blow.

Even if you're winning on blows, you can still lose if you run out of money. Be tactical and fight some extra battles with lesser opponents to build up your cash reserves before you fight the big one. Hit back the coins released and they will cause more damage, making your opponent lose more coins and, perhaps, steer victory your way. Try to hit back all the coins released during the fight — there's a bonus if you win the fight and get all the coins. Choose either the bonus coins or go for the prize fight.

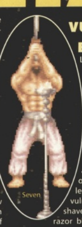


PRIZE COUNT
COINS HIT ×
WINNING BONUS ×
TOTAL COINS ×

Select a prize fight during the early stages of the game when the difficulty level is not too high, or when you really feel you're ready for it. If you win, you have conquered another country and all your bonuses are doubled. The champion in the prize fight is one difficulty level tougher than it normally would be.

If you have hit more than 25 coins during a round, it can be better to go for the bonus round — you should be able to get around 75 coins as a bonus on average (around 25 hit bonus and 50 time bonus). The coins hit during a bout will be multiplied by three when calculating the bonus round seconds, up to a maximum of 99.

When buying a champion fighter, the left over coins will be given to the fighter to add to his energy. To maximise your energy, check the amount of coins you have before you enter the bonus round. Estimate how much you need to reach near-maximum energy, and then control the amount of money you get in the bonus round by taking the coin hit bonus and adding the time bonus. This is totally controlled by you if you just wait the proper amount of time. For example, if you have 208 coins, when you enter in the bonus round you could get a coin bonus of around 22-24 and collect a time bonus of around 15. You would now have 245-247 coins after the bonus round which can give you a competitive edge.

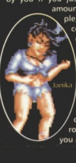


Seven

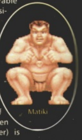
VULNERABILITY

Like anyone with pretty face, Janik (the Pirate Elf) vulnerable attack above th neck. Her slim sinewy body ha no protective layers of fat to cushion the blows. H her in the stomach and you'r onto a winner. He legs are the leas vulnerable, he shaved pins creating razor blade-proof shield

Seven (the Guardian)'s hands are th most vulnerable because he's holdin his sword. His legs, followed by hi chest are the next weakest. His head least vulnerable because he's basically thick (as they say, where there's no sense there's no feeling). He's, well, a bit useless, really.

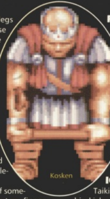


Janika



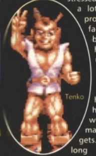
Matiki

Because of the amount of blubber Kosken (The Executioner) is

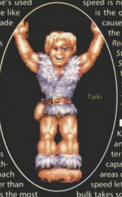


carrying around, his legs are under immense strain. Kick him in the legs if you really want to scupper him. Appearances can be deceptive: the Executioner is quite intelligent so his head is very vulnerable, and his hands are pretty weak as well. Don't bother to hit him in the stomach — that blubber would protect him from a nuclear blast.

Matiki reminds me of someone, but I can't quite put my finger on who (probably Dave — Simon). His position of authority makes him very stressed out so he has a lot of stomach problems — in fact I wouldn't be surprised if he had an ulcer. Hit him in the gut and he'll certainly feel it, while his head and hands are very weak so these make good targets. He served a long time in the legion and he's used to walking, so his legs are like tree trunks. Except not made of wood.



Tenko (the Forest Elf) is another pretty boy, so his head is a good bet if you want to see him cry. His legs aren't very strong, so they make an excellent target, but his superb stomach muscles protect him from any attack aimed at his middle. Taiki (the Ice Elf) has very strong, muscular legs which take the blows without any hassle. His stomach and arms are much tougher than the others', but his head is the most vulnerable.



DAMAGE INFLICTION

PIRATE ELF

Janika is the fastest of the bunch, but her turning speed is slower. Her legs cause injury in very small areas, but they do more damage than her hands so watch out for those flying feet. Her close range blows aren't very strong and only damage small areas but they are fast and cover a large range.

Reach: very close
Strength: very weak
Speed: very fast
Speciality: spinning middle kick

FOREST ELF

Tenko kicks better than most with speed and strength, but he isn't anywhere near the big league. His range is better than Janika and he has similar problems turning.

Reach: further than Pirate
Strength: moderate
Speed: pretty fast
Speciality: spinning high kick

ICE ELF

Taiki's biceps are stronger than his kicks — although the slowest mover of the elves he's the fastest turner of the bunch. His blows don't cover large areas but he is the strongest.

Reach: close
Strength: pretty strong, weaker when close-up
Speed: pretty fast (but slowest of all the elves)
Speciality: spinning jump kick

GUARDIAN

Seven inflicts a small damage area due to his narrow blade and is much slower than the Fat King because he has to get his sword out. Most damage is inflicted at full stretch so he must stay far away from his opponents — which can be difficult because his walking speed is not very fast. Still, he is the quickest non-elf and causes more damage than the Fat King.

Reach: far
Strength: Moderate.
Speed: surprisingly fast but some slower moves
Speciality: 360 degree spin

EXECUTIONER

Kosken is the biggest and strongest character. His big hands are capable of inflicting large areas of injury although his speed lets him down (all that bulk takes some time to build up serious momentum).

Reach: close
Strength: strong
Speed: slow
Speciality: high punch

FAT KING

Matiki's hammer causes an average amount of damage, but it is a bit clumsy to wield.

Reach: close and far
Strength: strong at a distance, moderate close-up
Speed: pretty fast
Speciality: hammer swing

Warning: Kids, if you spot an elf in your back garden, you are probably insane.

HOW TO FINISH THE GAME

Abbreviations: F — fight number (PF — prize fight, B — bonus round); C — coordinate, upper left corner is A1, letters left to right, numbers from top to bottom; S — status (won or lost); AFC — after fight coins; Dif — difficulty stars; CH — coins hit; TB — time bonus

F	C	Fighters	S	Difficulty	AFC	Comments
1	B2	PIR v PIR	WON	*	124	
2PF	A5	GUA v GUA	WON	**	181	
3	E3	EXE v EXE	WON	**	176	COIN RAIN
4B		CH 25, TB 35			236	
5	E4	FAT v FAT	WON	***	187	CH 40
6B		CH 23, TB 76			286	
7	E1	FAT v ICE	WON	***	326	
8	E2	GUA v GUA	WON	****	288	
9B		CH 23, TB 24			335	
10	E5	FAT v FOR	WON	*****	360	
11	E6	FAT v PIR	WON	******	332	

WINNING LINE E1 — E6, score 76,550

F	C	FIGHTERS	S	Difficulty	AFC
1	B1	PIR v ICE	WON	*	75
2	A6	PIR v GUA	WON	**	72
3PF	F6	ICE v FOR	WON	***	150
4B		TB 42 S			192
5	E2	EXE v EXE	WON	**	153
6B					189
7	A1	PIR v ICE	WON	***	217
8	D3	FAT v FAT	WON	***	115
9B	99S	CH 23, TB 76			214
10	F1	FAT v ICE	WON	****	234
11	C4	FAT v FOR	WON	*****	215
12B	54S	CH 25, TB 38			
13	B5	FAT v PIR	WON	******	233

WINNING LINE A6 — B5 — C4 — D3 — E2 — F1, SCORE 89,650

JAMES POND 3

Hey nonny nonny! Have we got some James Pond 3 tips for you! Er, yes we have... but only the more difficult ones — because we know how good you are at games. More next month. Probably.

Whenever you can't seem to reach those objects, look for hidden headblocks and search for platforms in trees, because there's always a way. If you lose a lot of energy on a level, pause the game and then restart the area. You will find that all of the star pick-ups on the area have reset and so has your energy.

A couple of frequently-asked questions, according to Millennium, are:

1. How do you save the game?
2. How do you play as Finnius?

Well, here are the answers…

1. You can save the game either by reaching the special save icons — little boxes with 'S' on them — or by killing an end of level boss.
2. To play as Finnius you need to find him on Gouda Gully, then reach the Finnius markers and walk through them. Hey presto — you're Finnius the frog! Marvellous, eh?

Search each level thoroughly. The only way to complete the game is to destroy all the cheese mines, all the Stiltoneum mines, rescue all the FI5H agents and beat Dr Maybe.

GARDEN OF EDAM

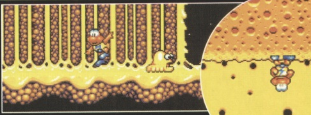
There's a solid yellow head block to the left of the start point. Use the bomb on this to reveal a warp block. Also, there's a headblock next to the crashed rocket. If you jump on that, then jump again you'll find an invisible headblock — use this to get a map part, red cup and lots of moons.

EAST OF EDAM

Find the platform in the second tree from the left of the start point — there's a hidden headblock above this which leads to an energy pick-up. Also, this leads to a secret Penguin level. At the end of this level don't take the first exit pole, climb up the platforms to the right of it to find a cup and the second exit pole.

GRATER GRUYERE

This level is pretty straightforward. Find the hidden block directly above the start position to get the gun. Follow the level to the right and keep going as you turn upside down. Eventually you'll find yourself standing upright again. The cake block on the extreme left is the most powerful weapon in the whole game.



GOUDA GULLY

Run to the extreme right of the map first of all, where you will find an umbrella and an extra life. Use the umbrella to jump left from the extra life block, and you should reach three switches. Don't hit the right hand one because this will make you fall down. Hit the left switch, then the middle one, and then jump to the above-left ledge. At this point jump left to the next ledge, walk to the left of this and jump left again. You will find three more switches (doh!). Again don't hit the right one until you've retrieved the dynamite — in other words: left, middle, get dynamite then right again. You should now fall down. Use the dynamite to blow up the TNT boxes, and then finding Finnius should be a piece of, er, cheese.

HOT CUSTARD SPRINGS

From the start point, run fast to the right until you jump and you will reach a platform. Here you'll find a red cup on the platform above. Having trouble with the big slope? Run up it as fast as you can, then at the last minute jump to the left onto the platform. There are several headblocks here, one of which contains a ton weight. Take this and go back up the more gentler slope to the left to start your run. The weight will give you the momentum to make the final climb. Beware — there's a custard grub at the bottom of the slopes, so time your jump to get over this without stopping and continue right to the top.

LUMPSVILLE

There's a secret Penguin level to the left from the start. Er, that's it.

THE LUMPSVILLE LURKER

This level is dominated by a large frog with an even larger tongue. Move when he jumps so he doesn't land on you. When he lands, repeatedly jump up and hit him on the head until you knock all his teeth out. If you lose a life on this level you will restart by falling from the top of the screen. If you go right while falling you will find some platforms with plenty of bonus points.

LAIR OF THE MUSH BEAST

To hit the big mushroom, bounce off the little mushrooms to get the extra height needed to hit him. Hold up to get height and make sure you're moving when he takes off so that he can't hit you easily. He will aim for stationary targets.

POLTERGEIST VALLEY

There's a TV block to the left of the tree. Pick it up. In all the TVs there is a poltergeist, which you can release by throwing the TV to the ground until it smashes. The poltergeist will follow the TV, so pick it up and jump on the ghost's head. Keep doing this and the poltergeist will lift you up.

And that's it for this month. Thanks to the Millennium guys for these tips.

Benefactor's not an easy game, so although it hasn't been out long, we thought you might like a bit of help with the first world. Because we're good like that.

BENEFACTOR

SILENTS

Jump down across the four small platforms, collect the gold key then head up the big ladder to the top. Avoiding the red monster, jump down across the gap to the bottom. Go through the door and across the monkey bars to the right, then open the door to release the imprisoned little guy and throw him up towards the platform on the left. Swing back across the monkey bars to the left and pick up the little guy on the other side to collect the next key. Go through the door on the far left and release the other prisoner. Go through the left-hand door again and then through the door on the far right. Finally head for the exit.

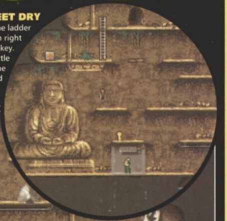
UNDERWORLD

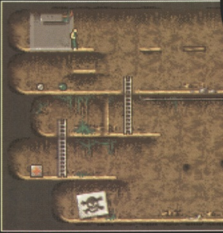
LEVEL 1: AFRAID OF FUNGIES?

Run right, jump the gap and make sure you don't get squashed by the ball as you run up the hill. Climb the ladder and run to the right. Collect the gold key and run back past the top of the ladder, across to the left. Open the door and let the little guy out. He's a bit of a wimp so when he stops walking, pick him up and throw him onto the platform above. He will flick a switch and make the running shoes drop to the ground — collect these so you can jump over the large gap on the level below. Then flick the switch and make the small platform in the middle appear. Your little guy can then jump across and head down to the exit. Follow him.

KEEP YOUR FEET DRY

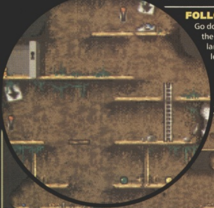
Immediately go right across the monkey bars and up the ladder after the spiders. Go left into the small black doorway. Run right avoiding the monster, flick the switch and collect the gold key. Run left again and climb down the ladder. Release the little guy who's jumping up and down madly. Go back down the ladder and head left to flick the switch. Collect the gold key and go right. Jump the gap, set the other little guy free and all head for the exit.





TRICK JUMPIN'

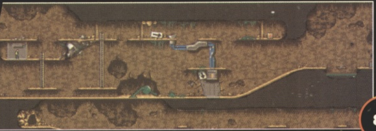
Jump across the four moving platforms at the top of the screen to collect the gold key. Go back across to the left and climb down the ladder. Now go right, jump onto the monkey bar and shuffle across. When you've opened the door you need to stand on the red button until the little guy gets to the very bottom of the screen and flicks the switch for you. He will then head to the far left but he can't get up onto the next platform — you'll need to drop down and throw him up to the platform above. Go back to the right, jump up onto the platform and head to the monkey bars. Swing across them to the left and throw the little guy up towards the exit — you're both free!



FOLLOW THE SIGNS

Go down the ladder, and, avoiding the green monster, move right and up the ladder. Now jump left across the gap, take the swing down to the left, and collect the silver key. Drop down to the left, timing your landing with the moving platform, then move right and go through the door. Flick the switch, collect the paint, then jump left.

Timing your run to avoid the monster, go left then up the big ladder. Run right, and avoiding the hanging monkey dump the paint in the funnel. Jump left, and collect the gold key, then drop down and free the little grey bloke. Wait around for him to get painted, then throw him up to the platform when he stops walking. Follow him up to the exit.



GOBLINS 3

I thought that our goblin, after leaving the previous two installments of the solution to Coktel's fab game in my shoes and pants respectively, (the little tinker) had forgotten all about The Final Part. Imagine my surprise when I found these tasty tit bits only this morning, and still warm in the toaster. Here they are then, all piklety and dripping in butter. Enjoy.

Right, Filbert's been climbing the stem for two months now, so perhaps you should shoot the grain of sand towards the outside. Phew! And even blimey!

COLOSSUS

Saw the hammock's column with the saw fish. When Blount is caged, detach his shadow with Ooya. His shadow can now pick up the grain of sand and put it into the machine. Pick up the gear that pops out of the machine and use the knife to open the speaking robot. Put the gear into the robot and take the piece of pollen that comes out. Use the piece of pollen on Colossus.

BIZOO

To reach the fleck of pollen on the headband, jump on the nose, then when the hand goes to scratch it walk back to the nose. Pick up the piece of pollen and use the toothpick in the nostril opening. Put the pollen in the left ear and jump on the collar to force the piece of pollen in.

QUEEN

Talk to the Queen and when the bodyguard appears, hit him with the hammer and take his dart gun. Kiss the Queen and when the prophetess covers her eyes, take her wand. Put Fulbert in the dish on the table and click on the vegetables with Blount-werewolf so he bangs on the table and flings Fulbert toward the light fixture. When the light is swinging, click on the other light fixture to reach the fireplace, then pick up the fennel. Position Fulbert in front of the bookcase and put Blount-werewolf under where the glasses will fall. While he is trying to get them, send Fulbert quickly to the slab below the fountain to intercept them.

Pick up the glasses using Blount-werewolf and use them to get the onion. Use Fulbert to climb up the candle holder and take the candle. Put it in one of the three candelabras next to the fountain. Use the wand on the candle to light it and Blount's shadow will appear and pronounce a portion of a sentence. Repeat the operation in the logical order of the sentence: "I, the shadow of the fountain, order the opening of the passage that leads to Bodd." The mouth of the fountain will open.

KING

Give the gun to Tibo and give the fennel to the guard on the left so his spear straightens (!). Use Fulbert on the spear to make the light fixture swing. Hang Blount-werewolf on the other one to reach the fireplace.

Use Ooya on the clump and pick up a bag of sand. Put it into the hot air balloon's basket. using the knife, cut a bag of sand from the basket to knock out the goat. Inflate another balloon and wait until it is within Ooya's reach to grab it. At this time, pierce the cloud using the knife. It will rain, and the giant will sneeze, pushing Ooya and the balloon toward the Geyser's Island.

Position Ooya on the extinct geyser on the right, and use Blount to block the corresponding geyser so that Ooya is thrown onto the island of the Meteorologist. Take the balloon up to the highest altitude by cutting off the bags of sand and put Ooya into the basket. Bring the balloon to its lowest point by adding bags of sand, and Ooya will land on the glacier. Have Blount use the telescope on the glacier and use Ooya on Bizoo who is frozen, then pick her up.

COLOSSUS

Position Ooya on the shovel and swivel the catapult to the front with Blount by pushing buttons on the machine. Use Blount on the telescope at the far right of the screen to make Colossus think that a ship is coming: Ooya will be thrown. Use Ooya on the cheese so a worm comes out, and then walk Ooya to the catapult. Repeat it again with Blount: swivel the catapult to the centre. Use Ooya on the ship painting to activate the catapult and use the fishing pole on the worm in the cheese. Fish through the clouds to get a sawfish.

For the next stage, Blount must remove Colossus's helmet and then attempt to saw off the hammock's column. Afterwards he must throw a speck of dust in the machine and put a grain of pollen in Colossus's nose.

Reposition the catapult into the centre and click on the crusher robot. Swivel the catapult to the left, and click on the ship painting with Ooya so that the rock is thrown at Colossus, knocking his helmet off. Put Bizoo on Colossus's face.

BIZOO

Here, Bizoo must remove a speck of dust from Colossus's eye, throw it at Blount and put a grain of pollen in his nose. (Ooer).

Enter the mouth through a tooth to get the toothpick and put it on the left eye. Go through the left ear to remove the grain of sand from the eye. Pull on a nose hair to make a tear, and throw the grain of sand on the tear. Use the toothpick to get rid of the family of lice on the beard in the following order: Poupon, Poupin, Poupine, Poupette, Manpou and Papou. Produce another tear by pulling on the nose hair. Jump on it to ride over the beard.

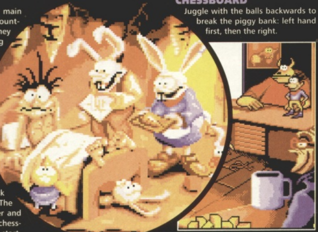
Put the coin on the wagon painting and, using the ink brush, draw a bull in front of the wagon. Take the block of marble.

CHESS BOARD

The hands have to make the main pieces: Blount the Lover and Blount-werewolf the Assassin. Then they must win the game by seducing the Princess and eliminating the King. The Archer and the Knight are positioned on the chessboard.

Use the chalk and the compass to sketch outlines on the marble and wood blocks. Use the chisel with the left hand and the hammer in the right hand to carve out the rough pieces. If no outlines are sketched first, you get a wood rabbit and a marble duck. Dip the two rough pieces in the paint and use the ink brush to finish the detail work. The blocks should become the Lover and the Assassin. Put them on the chessboard and the game can now start.

For the game: Put the coin in the piggy bank and Othello will come out. Play the mandolin backwards to hypnotise Othello, then put him on the square diagonal to the Duenna: she runs away. Move the Archer so that he can shoot diagonally from two squares away at both Lancers. Put the lover on the Duenna's square and give him the mandolin: Wynnona comes out. Unhook the key by shooting it with the Archer and put the Lover where the key falls. Put the Assassin on the square with the lever: the Executioner disappears in the trap door leaving behind his axe. Put the Assassin on the axe: he threatens the King who moves to the right and then comes back. Position the Assassin somewhere else. To prevent the King from evading the Assassin, position the Knight on the far right two squares from the King. Put the Assassin on the axe: the King moves to the left and comes back. Block the left square with the Archer. The King can't escape the next attack from the Assassin, because the two adjoining squares are now blocked.



MIRRORS

Pick up the egg and transform it into a baby chick in Time Mirror. Put the chick in the passage and pick it up with Blount-reflection to transform it into a thin chick. Put it in the big hand access hole. Click on the passage with Blount-reflection and take the thin chick with Blount. Put it in front of the magnifying mirror to obtain a chick. Put it in front of the time mirror to obtain a chicken. Put that in front of the magnifying mirror to get a fat chicken.

Talk to Wynnona. Give the onion to the other guard to get the axe and take a dish from the table. Give the wand to the buffoon. Make a cockroach come out of the hole to the left of the throne using Fulbert, and use the dish on the buffoon when the King swats at the cockroach. Pick up the slipper before the guard with the spear gets it. Put out each candle in the order of the sentence: "Have you ever thought that your passage would unite these two solitary monarchs?" Flip the coin to cross the fountain.

QUEEN

Give the slipper to the Queen, then put Fulbert in the dish on the table. Click on the vegetables with Blount-werewolf: the light fixture swings. Use the werewolf on the other light to reach the fireplace. Put the axe in the cook's pot and then hide in the hearth. Wait until a character comes out from below the table to send Fulbert to the candleholder. The cup-and-ball bounces, and the cook throws his axe toward the cat. Pick up the skull, give it to Bodd and exit through the door on the left.

CHESSBOARD

Juggle with the balls backwards to break the piggy bank: left hand first, then the right.

BOOK

Use Fulbert on the spider web to allow Blount-werewolf to go up. Use the axe on the wooden stick and pick up a block of wood. Take the horse and, with Fulbert, kick up the dust then put Blount-werewolf below: the numbers fly up. Pick each one of them up, except the zero. To get the number nine, position Blount-werewolf in front of the spider and Fulbert in front of the moon. Draw number eight using a compass, and put all the numbers (except the zero) in the ink well. Dip the ink brush in the ink. Jump three times on the geometry book and pick up the arrows.

First page: Use Blount-werewolf on the hole in the tree: an archer comes out. Give him the arrows. Second page: Draw a path on the left with ink brush. Use Blount-werewolf on the tower: a knight moves forward. Give him the horse. Third page: Draw a musical note twice under the house and pick up the small mandolin. Put the fat chicken on the access to act on the small arm: the Old Demon wakes up.

BRAIN

Break the memories glass display with Blount-werewolf and then scroll through the memories with Blount. When Colossus is displayed, recover the grain of sand. Manipulate the switching of the wagon with Blount-werewolf. Use the influx wagon to throw Blount onto the shore of the lake. Throw the gain of sand into the lake: a bubble appears in suspension. Use the wagon to throw Blount-werewolf onto the bubble. The bubble bursts and a fish appears. Use the wagon to throw Blount-werewolf on the fish.

With Blount-werewolf, knock the bird-call off. Start the procedure over again (grain of sand — bubble fish) to throw Blount toward the bird call. Take the bird call and then grow the plant with the Croisixir and put Fulbert on it. Use the bird call on the horn: the dragon appears and give it some Croisixir. Use the bird call on the Modesty fence then on the dream puddle. Pick up the key of dreams and use it to open the safe, then take the Beauty ointment. Use the influx wagon to throw Blount on the monolith. Put the fat chicken on the grains and pick up the grains of madness.

MIRRORS

Throw the grain of madness on the awakened Old Demon. Take the concentrate of Ugliness with Blount-reflection. Use the ointment of Beauty with Blount on the mirror of Beauty. As he becomes good looking, use the Ugliness extract on the mirror of Ugliness with Blount-reflection. Move both of them to exit.

DEITIES

Blount-werewolf must reconcile the two poles of the Deity by having both the Angel and the Demon play the Sacred Score simultaneously.

Talk to the positive deity. Pick up the thread of time. Break the wall with the hammer and the fence with the axe. Ring the bells of both hands, one after the other: they come out and grab each end of a chain. Put Blount-werewolf on the chain: he is thrown out. Pick up the sacred score and dump it in the spring. Ring the bell on the left hand, then the one on the right hand. When the basin is empty, jump in to recover the two scores. Put the yellow score on the Angel's stand and put a coin in his halo. Put the red score on the Demon's stand and hit the cloud with the hammer. Throw the thread of time on both notes together, ring the bell on both hands to tie the notes — and, hey! You've finished *Goblins 3!*

SNIP TIPS

My, my, my! What a busy lot you've been. Ye olde tip bagge is full to brimming with your luvverly snippets this month, and I'd like to thank each and every one of you individually, so round my house next Wednesday for jelly and fizzy pop — Hurrah! Anyway, keep 'em coming to me, Mr Tips, at: The One, 30-32 Farringdon Lane, London EC1R 3AU.

HEIMDALL 2

Core

David Wilson from Glasgow has a tip for this superb adventure involving any dead characters and their inventory. Should Heimdall or Ursha die, go to the Dwarven Isle in Utgard and go to the shop where you can buy spells and weapons. If you go to the inventory and click on the dead character's picture, you can now sell any items that were held. Now take the items back and give them to the surviving character.

FRONTIER

Gametek

Johnathon O'Conner from Co. Durham has a little tip for ships with broken hyperspace drives. If the space port you are docked in doesn't sell the drive in question, simply sell as many extras as you can and then sell your ship for a smaller ship. Now buy back your original ship — complete with a brand new hyper drive! Nice one.

Incidentally, someone sent in a great cheat for buying and selling waste between two neighbouring systems, but I've lost it. Could you could send it again whoever you were? Ta.

ZOOL 2

Gremlin

Cheers to Adam Watkins from lovely Lancs who wins himself some jolly fun software for sending in a pile of cheats on this classy sequel. All of these should be typed in when the title screen appears asking for 'Press for options'.

VISION — 20 Lives
KICKASS — Re-useable smart bombs.
NAPOLEAN — Bonus level .
ALCENTO — Percentage to 99%
OLDENEMY — Stops the Clock
TOUGHGUY — Invincibility (Not electric and spiked walls)
SESAME — Swan Lake
RONSON — Blueberry Hill
FUNKYTUT — Tooting Common
SNAKING PASS — Hissteria
MOUNT ICES - 7Slurp
MENTAL BLOCK — Plunger
MARROBONE — Stops the ball

SABRE TEAM

Krisalis

A bit of a pointless cheat from David Baker of Milton Keynes here, but if you go to the blueprint screen, and imagining that the soldiers portraits were numbered from one at the top to four at the bottom, click on 3412, then 2413. Now let the computer have his turn again, and when it comes to you, you should have infinite movement points. Er...great. Alternatively, why not play chess against someone, but never let them take a turn. What a sense of achievement you must get.

BUBBA 'N' STIX

Core

Thanks to everyone who's sent in level codes, I love you all...

Level 2 - T1QKPF?CMG
Level 3 - PXMYGFFW7D
Level 4 - 913XPD1LZ5
Level 5 - 12!FX?5RJ

CLOCKWISER

Rasputin

I've received a number of letters telling me that the level codes I gave for our May issue coverdisk demo don't work (Doh!) Anyway, apologies aside, I hope these help all you puzzle lovers

BLIBODUI
KONKYDOP
FLIFOGUL
GIGAGEIN
SPRANKLE
BUGGETTE
GRILBLOB
TITATOFY
PLOOIVLA
ASTORSIA
SPANKENU
PETSETER
ELIFANTA
THEFINAL

JETSTRIKE

Rasputin

A mysterious person by the name of 'Rott' has sent in the codes for this lovely little game. Ta, whoever you are.

TDEJQNQL
JHALMROB
RZWVUVCP
VZQRUDOP
HTETAPOJ
NFYHOTAR
RPSREBSX
TREFCPMJ
XHYJMVKX
HHSFMBQX
HXEXWPWV

LIBERATION

Mindscape

A J Powell from Willenhall has a few ideas about making money in this rather splendid adventure game. What you have to do is collect all the key cards from a building (apparently the Electrotechnology Laser Systems is a good one to start with), but don't use them. Once you've found someone to sell them to (a good price being between 350 and 400 credits) the cards will return to the building you got them from. This means that you can go back and do it again — as many times as you want! A J signs his name with the qualification B.S.C, but then goes on to explain that it stands for his Bronze Swimming certificate. Nice one.

ROAD RASH

Electronic Arts

A quicky, courtesy of Matthew Payne from Surrey, is to type in the level code with the first five numbers as 11111. Now when you've completed one race, you'll move on to the next level.

CHAMPIONSHIP MANAGER '94

Intelek

Rob Whitaker from Northolt has just rung in with this little cheat that gives you £30 Million. Just type your name in as 'Mr Bulgaria' and choose Tranmere Rovers. Superb!

ACTION REPLAYS

I've received a couple of letters asking how you use these 'Action Replay things', and all I can say is, you (fairly obviously) need to own an Action Replay cartridge in the first place. Nuff said?

BRIAN THE LION

MC31C3B - Lives
MC31C39 - Hit Points
MC31C37 - Crystals

LEMMINGS 2

MC13573 - Icon 1
MC13575 - Icon 2
MC13577 - Icon 3
MC13579 - Icon 4
MC1357B - Icon 5
MC1357D - Icon 6
MC1357F - Icon 7
MC13581 - icon 8

TOKI - Lives 23CD9
WINGS OF FURY - Lives 1ED54
HERO QUEST - Lives 1036
RICK DANGEROUS - Lives 44972
PROJECT X - Lives MCOBBC1
SUPERFROG - Lives MCO17CF

OUT TO LUNCH

Mindscape

Thanks to, er, well his Utter Lovliness Simon Byron really for being so jolly good at this gorgeous game that he's managed to get through tons of super-duper levels. My such a talent. And so amusing. Er, well done old chap. Do you want some free software? (Er, yes actually — Simon.)

Greece TZATZIKI
West Indies PLANTAIN
Mexico FAJITAS
China WONTON
France CHOUX

GAMES SURGERY

Club Tropicana drinks are free, fun and sunshine — there's enough for everyone. All that's missing is the sea, but don't worry — you can suntan. Er, yes. And with that, slightly bonkers Matt The Medic delves deep into the mail bag and does his best to extinguish your burning questions with his copious fluids.

MATT'S SHOW-OFF SHELF

As always, thanks to all of you sending in those solutions. Keep 'em flowing in and you could pick up a free bit of software. Ooh!

MEDICATION REQUIRED

- Mr Stevens from Stourbridge is stuck in POLICE QUEST, where he's undercover in a hotel looking for Mr Big. He's stuck where you have to ditch a woman once you've checked out and got the room key. Any ideas?
- Can anyone help Sara Beaumont from Essex with a *Gobliins 2* problem? She's stuck in the room where Prince Buffoon can be trapped in a bubble, but having knocked the safety pin to the other side of the room, she doesn't know what to do next.
- Jonathon Winceslaus from Kent would like to know how to play the skulls in the catacombs in *Indiana Jones and the Last Crusade*. Apparently it opens a door. Or something.
- Is anyone able to tell Rick Young where to find the Dandelion Puree needed for the Jablou potion in *Ishar 2*?
- William Huse wants to know how to get the wig from the barbers, and when to get on the cruise liner in *Leisure Suit Larry 2*.

FREE PRESCRIPTIONS

Trainee Nurse David Barker suggest to PC Foster that his *Police Quest 1* problems will be solved if he types in something like "Help me with operation". This will take you on to the next step.

Dear Matt,
Can you tell me how to land at a planet without a starport so that I can unload my MB40 mining installation on *Frontier*. As soon as I get within about 0.34AU I just crash and die.

Johnathon O'Conner,
Co. Durham.

This is not an easy thing to do in honesty, but first have a read through page 32 and 33 in the Frontier *manual and then have a go at this... fairly obviously, fly as close to the planet surface as possible, but under no circumstances use the fast forward or you'll end up as a small pinkish splat on the surface. Once you get to the point where the altitude reading appears, drop your speed down to zero — remembering that even if you've set your speed to zero, you still have to wait for the Actual reading to drop. Once you have no speed, lower your undercarriage and turn your engines off. The lower you are when you do this, the better — depending on the planet's gravity, you shouldn't have too much vertical speed that way. The hardest bit here, is that while you're descending thanks to our old chum gravity, you need to make sure that you are as horizontally correct as possible. Unfortunately, the one thing your craft doesn't appear to have is a spirit level, so switch to an external view and try to be as flat as possible. Other than that, it's a case of crossing your fingers and waiting for a lovely landing, or that frustrating sound as your tombstone rotates towards you on the death screen. Good luck, and it's best to save your game before you touch down.*

Dear Matt,
On *Mortal Kombat*, could you please tell me how to do death moves. I am completely stuck, so please help.

Stephen McCarten
Skelmersdale.

Okay. Imagining Up is U, Down is D, Fire is F, etc. etc... Kano = LLF, Scorpion = DDF, Raiden = RLLLF, Sonya = RRLLF, Liu Kang = DLURD, Sub-Zero = RDRF, and Johnny Cage = RRRF. Have fun (you little devil!)

Dear Matt,
I got an A1200 for Christmas and also got *Parasol Stars* with it. Could you please give me some hints or cheats for extra lives. I know this is an old game, but I'm desperate and can't get past level three without being killed.

Sandra Hirdson,
Consett.

A quick flick through my Big Boy's Book of Cheats has revealed that by typing in CYNIX during the game you can then press: C for extra credits, T to end the stage, D to die (oh great!), G to kill all nasties, X to skip a level, B for a bonus screen, F1-F10 to skip a particular level, M to get all stars, and 1-7 to skip a stage.

Dear Matt,
In the game *Simon The Sorcerer* I've got to the tower and have talked to the demons. I need to send them back to hell, and they say that I need a double square to do this — but where do I find this? Help!

Paul,
Maidstone.

Right. Go downstairs and talk to the mirror and get him to show you upstairs. Talk to the demons and they'll give you the chalk to draw the magic square and tell you how to operate the teleporter. Walk to the teleporter and tell it that you want to go to the fiery pit of Randor and off you go.

Dear Matt,
In *Indiana Jones and the Fate of Atlantis* how can I get the Worldstone unbroken? Every time I go down in the lift, the stone gets broken.

Paul de Ruiter.
Holland.

Don't worry, this is the only path where you don't collect the worldstone at this point anyway. Just continue for a bit, and later on you'll need to rescue Sophia, who'll have found the stone on her own. Phew! I bet that had you worried, didn't it?

Dear Matt,
Please can you help with the numbers for loads of dosh, and full stats on *Premier Manager 2*. Also, any others that might help me beats the champs.

Adam Pearson,
Bedford.

If you go to the phone and dial 781560, you'll be given a fruit machine to play to your heart's content. Cryptic clue: gamble your funds without winning. Hmmm...

Dear Matt,
I've been playing *Simon the Sorcerer* for hours on end, but can't find the dragon's cave. Please tell me where to go — I've been following your tips in the February and March issues, but still can't find it.

Jason Williams,
Albion Park, Australia

This isn't going to be an exact answer (because I've misplaced my STS map) but you need to keep travelling as far east as possible from within the forest. You'll need to cross the troll's bridge and then pass some icy bits, but you should then find the cave entrance. If you can't get across the bridge, spend some time walking around the forest until you find a barbarian with a thorn in his foot...

THE SURGERY IS NOW CLOSED

Ah, indeed it is, but don't you worry, young fella-me-lad, those old oak doors will be a'swingin' open in just a month's time. Don't forget, any queries you have are more than welcome up my valley, so keep 'em coming. The address for your letters is: Matt The Medic, *The One*, 30-32 Farringdon Lane, London EC1R 3AU. Don't phone in or send SAEs as I'm far too busy being funny to answer your queries personally, and I'll only send you back a blank compliment slip.

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*The top journos from Mean Machines, Sega Magazine, Nintendo Magazine System, Computer and Video Games, PC Review, CU Amiga, The One Amiga and PC Games will all be there.

A copy of GREMLIN'S LITIL DIVIL! and a CD32 to play it on!

Hey, have we got a surprise for you! After a massive three years in captivity, Gremlin Graphics is at last unleashing its *piece de resistance*, *Litil Divil*, onto an unsuspecting CD32-owning populace. Unsuspecting, that is, until now, when we can reveal that the long-awaited game is very nearly upon us!

Mutt, the *Litil Divil* of the title, is stuck in another world. A world strewn with level after level of the most heinous puzzles, which Mutt must solve before he can retrieve the Mystic Pizza of Plenty. Hmmm, great storyline. Yes.

But, by the horns of Beelzebub, we didn't come here today just to make with the idle chit-chat — we're here to do a deal. We've got a brand, spanking new CD32 in our office, and we want to give it away. Yes, give it away! Gremlin is so pleased with *Litil Divil* that it has put its money where its mouth is, and shelled out the dosh for the necessaries, as it were. And, not only do you stand the chance of winning a brilliant new console, but also one of six copies of the *Litil Divil* itself to play on it. Wow!

So what do you have to do to win this black magic box of tricks? I'll tell you. Simply read our three very tough questions carefully, then write the answers which you believe to be correct on the back of a postcard. Can't say fairer than that now, can we?

Send it to the following address: Son of Beelzebub Comp, *The One*, 30-32 Farringdon Lane, London EC1R 3AU. Entries to be received by 28th August 1994. Simon's decision is final, and no correspondence will be entered into. Oh, and neither employees or relatives of Gremlin and EMAP may enter. Especially that Steve McKevitt.

THE RIDICULOUSLY DIFFICULT QUESTIONS

(1) Which of the following is not a euphemism for the Devil?
a) Old Nick b) Old Harry c) Old Git

(2) Where is the Devil's Chair?
a) MFI b) Shropshire
c) Under the Devil's bottom

(3) According to the film, what shouldn't you if you come across any *Gremlins?*
a) Stick them in your pockets and pretend you're a zoo
b) Run to the nearest fire station, collect the longest and most powerful hose you can find, and spray each Gremlin with as much water as possible
c) Invite them back to your house and serve up a nice spaghetti

THE ONE AMIGA READERSHIP SURVEY

Since that bald git Simon took over, The One's been through a few changes and we'd be quite interested in what you think. Has it got any better? Or is it still the half-hearted pile of nonsense it's always been? It's up to you to tell us, so fill in this form (or a photocopy if you prefer) and send it to: The One Readership Survey, 30-32 Farringdon Lane, London EC1R 3AU to arrive here by no later than September 28th. As an added incentive, 10 of the respondants to our survey (picked at random) will receive £50 worth of software. Free!!

ABOUT YOU

1. Are you:

Male ☐ Female ☐

2. How old are you?

Under 8 ☐
8 ☐
9 ☐
10 ☐
11 ☐
12 ☐
13 ☐
14 ☐
15 ☐
16 ☐
17-19 ☐
20-23 ☐
24-29 ☐
30-34 ☐
35-44 ☐
45-54 ☐
55 or over ☐

3. What do you do?

Junior School ☐
Secondary school ☐
6th Form/6th Form College ☐
Higher Education (University) ☐
Full time employment ☐
Part time employment ☐
Unemployed ☐
Other ☐
(please specify)..............................

4. Please rate how keen you are on each of the following activities (10 = really quite keen, 1 = couldn't care less).

Playing video games ...
Playing sports ...
Watching TV ...
Watching satellite TV ...
Watching videos ...
Listening to music ...
Listening to the radio ...
Playing arcade games ...
Going to the cinema ...
Other ...
(please specify)..............................

5. On average, how much time do you spend playing playing video games/using your Amiga every week?

Less than 1 hour ☐
1-2 hours ☐
2-4 hours ☐
4-6 hours ☐
6-8 hours ☐
8-10 hours ☐
10-20 hours ☐
More than 20 hours ☐

6. How do you usually play your games?

On your own ☐
With a friend ☐
In a group ☐

7. On average, how much money do you earn/get given each month?

£0-£9 ☐
£10-£49 ☐
£50-£99 ☐
£100-£499 ☐
£500-£832 ☐
£833-£1249 ☐
£1250-£1666 ☐
£1667-£2499 ☐
Over £2500 ☐

8. Which of the following do you regularly buy?

CDs ☐
Tapes ☐
Videos ☐
Clothes ☐
Shoes/Trainers ☐
Sweets ☐
Crisps ☐
Drinks ☐
Takeaway food ☐
Books ☐
Comics ☐
Other ☐
(please specify)..............................

9. Do you have a bank account?

Yes ☐
No ☐
If you do, who is it with?......................

ABOUT YOUR GAMES

10. Which of the following machines do you (1) own or do you (2) have access to (perhaps via a friend)?

	1. Own.	2: Access to
Sega Mega CD	☐	☐
Sega Mega Drive	☐	☐
Sega Game Gear	☐	☐
Sega Master System	☐	☐
Nintendo SuperNES	☐	☐
Nintendo GameBoy	☐	☐
Nintendo NES	☐	☐
Atari Jaguar	☐	☐
Atari Lynx	☐	☐
Atari ST/Falcon	☐	☐
Amiga A500	☐	☐
Commodore CD32	☐	☐
Amiga A1200	☐	☐
Apple Macintosh	☐	☐
Acorn Archimedes	☐	☐
PC	☐	☐
PC CD-ROM	☐	☐
PC Engine	☐	☐
Neo Geo	☐	☐
Philips CD-i	☐	☐
3DO	☐	☐

11. Which machine do you want to buy next?

Amiga A500 ☐
Commodore CD-32 ☐
Amiga A1200 ☐
Sega Mega CD ☐
Sega Mega Drive ☐
Sega Game Gear ☐
Sega Master System ☐
Nintendo SuperNES ☐
Nintendo GameBoy ☐
Nintendo NES ☐
Atari Jaguar ☐
Atari Lynx ☐
Atari ST/Falcon ☐
Apple Macintosh ☐
Acorn Archimedes ☐
PC ☐
PC CD-ROM ☐
PC Engine ☐
Neo Geo ☐
Philips CD-i ☐
3DO ☐
Sega MultiMega ☐
Sega Mars/Mega-32 ☐
Sega Saturn ☐
Nintendo Project Reality ☐
Sony PSX ☐
Ultra 64 ☐
Nintendo VR ☐

12. How many games do you own?

None ☐
One ☐
2-5 ☐
6-10 ☐
11-25 ☐
26-50 ☐
More than 50 ☐

13. On average many games do you buy?

Never buy games ☐
A couple every year ☐
One every three months ☐
One every couple of months ☐
One per month ☐
Two per month ☐
Three per month ☐
Four per month ☐
Five per month ☐
More than five per month ☐

14. How many games do you get given (as presents etc.)?

None ☐
A couple every year ☐
One every three months ☐
One every couple of months ☐
One per month ☐
Two per month ☐
Over two per month ☐

15. How many different games do you play in a month — either on your own, at a friend's or elsewhere?

None ☐
1-5 ☐
6-10 ☐
11-15 ☐
15-20 ☐
Over 20 ☐

16. How long have you been playing computer and video games?

A month or less ☐
1-3 months ☐
3-6 months ☐
6-12 months ☐
12-18 months ☐
18 months-2 years ☐
2-3 years ☐
3-4 years ☐
4-6 years ☐
Over 6 years ☐

17. How much do you spend on video games on average in a month?

Nothing ☐
Under £10 ☐
£10-£25 ☐
£25-£50 ☐
£50-£75 ☐
£75-£100 ☐
£100-£150 ☐
£150-£200 ☐
Over £200 ☐

18. In order of preference, which of the following are the most important things that help you decide which software to buy? (1 is most important, 10 is least important)

Computer games magazine review ☐
Computer games magazine preview ☐
Recommendation by a friend ☐
Saw an advert in a computer magazine ☐
Editorial coverage in other types of mags ☐
Saw it on TV ☐
Saw an advert on TV ☐
Saw a poster ☐
Saw it at an exhibition ☐
Shop demonstration ☐
Rent to try out first ☐
Other ☐
(please specify)..............................

20. Where do you normally buy your software and hardware?

Dixons ☐
Virgin ☐
Woolworths ☐
Argos ☐
Comet ☐
Boots ☐
Toys R Us ☐
WH Smith ☐
Microbyte Games ☐
Our Price ☐
HMV ☐
Curry's ☐
Rumbelows ☐
Future Zone ☐
John Menzies ☐
GameZone ☐

Continued on next page

Blockbuster Video ☐
Ritz ☐
Tandy ☐
Beatties ☐
Mail Order ☐
Local specialist shop ☐

21. What do you think of the following games publishers (please tick one box only per publisher)?
G=Good/ O=OK / P=Poor / D= Don't Know/ N=Never heard of them/

	G	O	P	D	N
Acclaim	☐	☐	☐	☐	☐
Accolade	☐	☐	☐	☐	☐
Anco	☐	☐	☐	☐	☐
CapCom	☐	☐	☐	☐	☐
Codemasters	☐	☐	☐	☐	☐
Core Design	☐	☐	☐	☐	☐
Cyberdreams	☐	☐	☐	☐	☐
Domark	☐	☐	☐	☐	☐
Electronic Arts	☐	☐	☐	☐	☐
Elite	☐	☐	☐	☐	☐
Empire	☐	☐	☐	☐	☐
Gametek	☐	☐	☐	☐	☐
Gremlin Graphics	☐	☐	☐	☐	☐
Imagineer	☐	☐	☐	☐	☐
Infogrames	☐	☐	☐	☐	☐
JVC	☐	☐	☐	☐	☐
Konami	☐	☐	☐	☐	☐
Lucas Arts	☐	☐	☐	☐	☐
Marubeni	☐	☐	☐	☐	☐
Maxis	☐	☐	☐	☐	☐
Microprose	☐	☐	☐	☐	☐
Mindscape	☐	☐	☐	☐	☐
Mirage	☐	☐	☐	☐	☐
Nintendo	☐	☐	☐	☐	☐
Ocean	☐	☐	☐	☐	☐
Probe	☐	☐	☐	☐	☐
Psygnosis	☐	☐	☐	☐	☐
Renegade	☐	☐	☐	☐	☐
Sales Curve/SCI	☐	☐	☐	☐	☐
Sega	☐	☐	☐	☐	☐
Sierra	☐	☐	☐	☐	☐
Sony	☐	☐	☐	☐	☐
Supervision	☐	☐	☐	☐	☐
Tecmagic	☐	☐	☐	☐	☐
Tengen	☐	☐	☐	☐	☐
THQ	☐	☐	☐	☐	☐
US Gold	☐	☐	☐	☐	☐
Virgin	☐	☐	☐	☐	☐

ABOUT THE MAGAZINE

22. Where do you usually buy your computer games magazines from?
WH Smith ☐
John Menzies ☐
Martins ☐
Fourbuoys ☐
Tesco ☐
Sainsburys ☐
Asda ☐
Local newsagent ☐
Subscription ☐
Woolworths ☐
Safeway ☐
Waitrose ☐
7 Eleven ☐
Petrol Station ☐
Superdrug ☐
Somewhere else ☐
(please specify)……………………………

23. Who pays for the magazine?
You ☐
Your parents/other relative ☐
A friend ☐

24. Is your copy of The One saved for you...
by the newsagent ☐
or delivered to you by the newsagent ☐

25. How many other people apart from yourself will see your copy of The One?
Nobody else ☐
One ☐
Two ☐
Three ☐
Four ☐
Five ☐
More than five (write in number) …

26. How often do you (1) buy or (2) see (perhaps a friend's copy of) The One?

	1: Buy	2: See
Every month	☐	☐
Once every couple of months	☐	☐
Once every three months	☐	☐
Less often	☐	☐

27. What do you think of the overall content of The One?
About right ☐
Not enough game reviews/previews ☐
Too much game reviews/previews ☐

28. How long have you been buying The One?
One month ☐
1-3 months ☐
3-6 months ☐
6-12 months ☐
12-18 months ☐
18 months-2 years ☐
Over 2 years ☐

29. Would you ever buy a game without seeing a review in The One?
Yes ☐
No ☐

30. How would you rate The One as a computer mag? (10=brilliant, 1=crap) …

31. What do you think of the different sections of The One?

	Good	Average	Poor
Boot Sector	☐	☐	☐
Covers	☐	☐	☐
Coverdisks	☐	☐	☐
News	☐	☐	☐
Game Previews	☐	☐	☐
Game Reviews	☐	☐	☐
Replays!	☐	☐	☐
Features	☐	☐	☐
Work in Progress	☐	☐	☐
Kill Zone	☐	☐	☐
PD Zone	☐	☐	☐
Recommended	☐	☐	☐
Competitions	☐	☐	☐
Next Month	☐	☐	☐

32. What other magazine do you normally buy, or see, or used to buy but don't any more and how would you rate them out of 10 (where 10 is brilliant and 1 is rubbish)?

Magazine	/see	/buy	/used to buy	/rate
Amiga Format	☐	☐	☐	…
Amiga Action	☐	☐	☐	…
CU Amiga	☐	☐	☐	…
Amiga Shopper	☐	☐	☐	…
Amiga Power	☐	☐	☐	…
Amiga Pro	☐	☐	☐	…
Amiga Mart	☐	☐	☐	…
Amiga Computing	☐	☐	☐	…
Amiga User Int	☐	☐	☐	…
C&VG	☐	☐	☐	…
GamesMaster	☐	☐	☐	…
Edge	☐	☐	☐	…
Video Games Shopper	☐	☐	☐	…
Max Overload	☐	☐	☐	…
Games World	☐	☐	☐	…
Match	☐	☐	☐	…
Shoot	☐	☐	☐	…

33. How did you first find out about The One?
From a friend ☐
In a newsagent ☐
From a magazine advertisement ☐
At an exhibition ☐
From a TV show ☐
From a radio ad ☐
From a leaflet in a hardware or software purchase ☐
Other ☐
(please specify)……………………………

YOU AND YOUR AMIGA

34. Which of the following Amiga(s) do you own?:
CD32 ☐
A500 ☐
A500 Plus ☐
A600 ☐
A1000 ☐
A1200 ☐
A1500 ☐
A2000 ☐
A3000 ☐
A4000/030 ☐

35. Do you plan to upgrade your Amiga in the next 6 months, if so to which model?
……………………………

36. Which version of Workbench are you running?(If you have more than one, list the highest)
1.2 ☐
1.3 ☐
2.04/2.05 ☐
2.1 ☐
3 ☐
3.1 ☐

37. How much memory (RAM) does your Amiga have?
.5Mb ☐
1Mb ☐
2Mb ☐
4Mb ☐

38. What size hard drive do you own (if any)?
20Mb ☐
40Mb ☐
60Mb ☐
80Mb ☐
120Mb or above ☐

39. Do you have, or intend to buy in the next 6 months, any of the following?

	Own	Intend
Disk Drive	☐	☐
Monitor	☐	☐
Printer	☐	☐
Modem	☐	☐
RAM Upgrade	☐	☐
Sound Sampler	☐	☐
Video Digitiser	☐	☐
Genlock	☐	☐
Accelerator	☐	☐
CD-ROM Drive	☐	☐
Emulator	☐	☐
Graphics Enhancer	☐	☐
FMV Capability (if available)	☐	☐
Networking interface	☐	☐
Hard drive	☐	☐

40. Apart from games what else do you use your Amiga for?
Education ☐
Business presentation / multimedia ☐
Music (Midi and sound sampling) ☐
DTP ☐
Graphics & animation ☐
General Word Processing ☐
Programming ☐
Personal finance (spread sheets/accounts) ☐

41. What type of Amiga games are you interested in? (tick all those that apply)
Arcade style games (shoot 'em ups, Etc.) ☐
Board and puzzle games (chess and Tetris Etc.) ☐
Flight sims ☐
Graphic adventures (Tentacle, Monkey Island, Etc.) ☐
Platform Games (Flashback, Zool, Etc.) ☐
Role playing and strategy games (Ultima, AD & D, Etc.) ☐
Sports simulations (Sensible Soccer, Formula 1, Etc.) ☐
Games with FMV included ☐

42. What do you think would be the best cover disk policy ?
No disks at all and Reduce the price to £2.95 ☐
Two double density disks at 3.95 ☐
Three double density disks at £4.50 ☐
1 CD32 disk at £4.99 ☐

43. How interested would you be in a covermounted CD32 Disk if a CD 1200 was available? (1= not interested 5 = Extremely interested) …

44. How interested are you in seeing the following promotions in The One? (1=not interested; 5=extremely interested):
Tips books …
Supplements (eg, buyer's / beginner's guides / top 100 games etc.) …
Money-off vouchers …
Special Offers …
Keycards …
Gadgets - mousemats etc. …

If you have any suggestions that you feel may be of interest to us please feel free to include them on a separate piece of paper.

Name :

Address :

Postcode:

☐ I would be interested in taking part in further questionnaires regarding The One. This does not mean that my details will be given out to third parties for mailing purposes.

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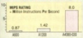

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KICK OFF!

THE SENSIBLE WORLD OF SOCCER (PART THE LAST)

Its all over. C'est completement finis. The final curtain has fallen and the case is closed. The sun has most definitely gone down and as the last trump is sounded, (toot, toot) last orders are called. In the back room of an end-of-terrace house hanging from one of Londons daggly bottom bits, Andy Nuttall watches a small white dot appear in the middle of his darkened screen. He bends towards the television set and kisses it. "Do you come here often?" he asks, hopefully.

SWOS's code is nearly complete, the game is almost ready to begin testing, and Jon Hare's in our office — get this — without us even inviting him! Yep, he gatecrashed our party (man), and, well, when you've got Mr Sensible himself sitting right next to you, you offer him a cup of coffee, if you know what I mean...

I tell Jon that this is the last diary entry, and a wide grin of relief spreads over his face as if he were sucking a large slice of water melon. Although he tries to hide it, it's obvious that trying to describe the technicalities of developing *SWOS* over a number of months has taken its toll. "The problem with doing the *Sensi WOS* diary," he says, "is that it's basically *Sensible Soccer* with lots of techie bits added in. So we've given you lots of screenshots showing the menus and things, which has looked a bit samey." Yeah, tell me about it, Jonny. "But the alternative was just to have loads of *Sensible Soccer* screenshots all the time, because the actual game looks very similar to *Sensi*.

Does that mean, then, that between scribbling reams of code on the back of fag packets, *Sensible* have actually read our diary? "Oh, yeah," says Jon, unconvincingly. "I think it's been a good read, under the circumstances. It's always a bit sad when the development of a game has been a bit slower than expected. Data handling, which is what we've been doing mainly, isn't particularly exciting to talk about." No.

Perhaps, though, as a bonus, if you followed the articles you might understand more about how much goes in to writing a game. To get even a simple thing to occur is often very complicated, as Jon explains: "We've lost count the number of times the way the data is stored and handled has had to be reconfigured. The different systems we've used to calculate the results, and the players' forms; logging the scorers and getting the international transfer market working all in pseudo-real-time have each taken a very long time to get right.

"What we're trying to do is to recreate something which is real," he continues. "If we do it well, it will be like a real-life referee having a good match, because people won't really notice it, and they won't think we've been unnecessarily fiddly. Unfortunately, we've been doing all that for the last four or five months when *The One*'s been doing the diary, so it could easily have made very boring reading. But it didn't, of course."

ABSOLUTELY CRAP

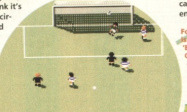
Some of you who already own *Sensi Soccer* (and, presumably, a few of you do), will probably be wondering whether *SWOS* will be worth buying. After all, maybe you're happy without the management options. Here's Jonny "Jops" Hare, then, to sum up exactly what people will get out of *SWOS*: "They'll get to use a lot more varied computer skills, for a start," he enthuses. "Each player will have his own skill attributes, so you can choose to play with or without them. So, if you want to play Man Utd against, oh, someone else who's crap... erm..."

Darlington, perhaps?

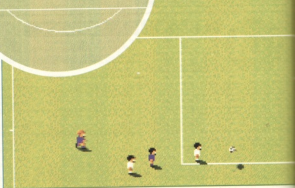
"Yeah, Darlo. Anyway, you can choose to switch the skills of Man Utd off, which means they'll play the same as Darlington. Also, your opposition will range from absolutely crap to bloody fantastic.

"Er... more formations on the pitch," he flounders, desperately trying to dream up new features, "the ability to create your own formations and free kicks — which I'm sure people who've played the game would like even if they don't use the management. The players have every league in the world to play, every cup, and they can play an entire season. From a player's point of view, they're the advantages."

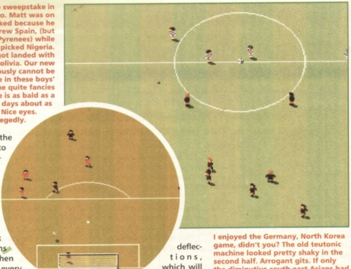
As Jon points out, though, if you don't like playing the game itself, you can just manage the team and literally sit back and watch the games. "All you do then," he says, "is just activate the bench during the match, and change the tactics, free kicks and corners. And if you're playing in Career mode, of course, you can buy and sell players to strengthen your team."



Football's a funny game, no really it is. For example, how about, 'Everton'. That's quite funny isn't it? Or, 'Derby County', that always cracks me up, that one does. My favourite footy gag of all time though, is the one tying a scarf round your mouth. Kills me every time...



Hmmm... what do you think about that Maradona fella guzzling his way through a cocktail of naughty slim-fast drugs? I wonder if there's any room in *SWOS* for random dope-testing, or even a facility to offer struggling stars a pharmaceutical lift for crunch games. Maybe not. Still I never saw.the 'hand of God' more clearly shown in anything. Ha ha ha ha...



We had a World Cup sweepstake in the office. A fiver a go. Matt was on holiday and sulked because he missed it. Andy, drew Spain, (but missed out the Pyrenees) while Simon, the crafty git, picked Nigeria. Harry, true to form got landed with the completely arse Bolivia. Our new Jo is a girl and obviously cannot be allowed to participate in these boys' games. Apparently she quite fancies Ray Wilkins, even if he is as bald as a duck's egg and these days about as useful in the tackle. Nice eyes. Allegedly.

I enjoyed the Germany, North Korea game, didn't you? The old teutonic machine looked pretty shaky in the second half. Arrogant gits. If only the diminutive south-east Asians had managed a third equaliser! Oh and by the way, that Jurgen Klinnsmann is an utter puff.

BOKINA FASSO???

One of Sensible's original aims with *SWOS* was to make a very international product — something which would sell all over the world. Has it achieved that? "Yes, I think so. On the international side, though, the console versions will suffer a bit because the consoles are on the wane. I think it'll be really good — if you're into football, it will be the best game you'll have played. Even if you're into Geography, you'll probably get something out of it! After all, we have got every professional team in the world in there. Well, everyone we can trace — we can't get details for some of the smaller African teams.

"We were going through the country list the other day, and we were saying 'where the bloody hell's that?' all the time. There are about 10 of them that we really, really didn't know. I mean, we've got countries like Benin and Bokina Fasso, and there are some even more obscure than them!"

Those of you who haven't been following the diary will probably be impressed to learn that the 23,000 players in *SWOS* are all accurate to real-life, even, in most cases, down to the colour of their skin and number on their backs. "As I said, we can't get details on some more obscure teams," Jon explains, "so Ecuador, say, will have a black player colour for that team, because we assume that most players from that team will have dark hair and probably tanned skin. We can't get the true information on their skin and hair colour, so we have to guess, along with some of their shirt numbers and skill levels. That's with the obscure teams, though. When it comes to England, Scotland, Germany, Brazil, Spain and the others it's pretty accurate."

With all this detail in the game already, and with the game engine up and running (obviously), there can't really be much left to do. "We've still got a fair bit left," counters Jon. "There's the injuries, we've got to get them working — red cards and things — but the main part is the end-of-season. You can buy and sell players, you can jump for a new job offer; and the Amiga has to work out the promotions and relegations. When you're working with every league in the world, of course, it's not a small task, so it's time for a cup of tea while your computer's chugging out all that data. Then we've got to match up the skills with the real-life players. That's a crucial bit, we have to get that right.

"But we know the game works now," says Jon confidently. "By the very end of July we'll be at the stage where we'll be working on the actual players' attributes — getting those worked out and making sure that the different skills don't make the game unplayable. Then we'll get to the 'tweaking' stage, where we fine-tune the shooting, heading and stuff, make it all work smoothly.

Is anything being done to the front-end? "Well, it's got to be speeded up slightly so we can get more sprites on-screen without slowing it all down," he explains. "You see, because we'll have the back-four wanting to come forward in support of the other players, there will be a need for more players on-screen. We'll be putting in-the post deflections, which will rebound the ball from the post in a random direction; and computer headers, of course."

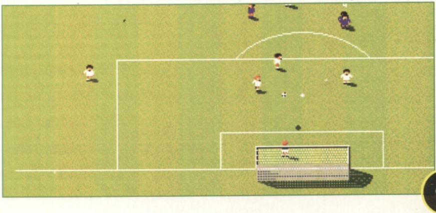
TACTILE CONCEPT?

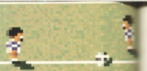
"*SWOS* is a tactile concept," Jon postulates. Come again? "Talking about the game for the diary has been like describing to someone how to drive before they've sat in a car. You know all the routine you go through when you get into a car, and you're sometimes paranoid about making mistakes — but you don't really get into the swing of what driving is. In the end, of course, you have one finger on the wheel, a can of Coke in the other — you know? When you write down what we've done, it's just like that." Well, that's nice and clear, then.

"We've discovered, with every game we've done, the more you can hide about a game, the better the game tends to flow. Mega-Lo-Mania, for example, had a lot of stuff in it — we reworked the control system 11 times to tuck away the features that you didn't use very often. Other games — American orientated games especially — tend to put all the features on the surface, and when you come to select them they don't all do much. We tend towards the opposite approach, when a game's packed full of features but they don't get in the way and confuse the player. We want to make them confident and comfortable playing our games; so it's a matter of allowing people to use just the features they want to — and not to forcing them into considering stuff that they're not au fait with.

One final question: does that mean, then, that *SWOS* will be the best game ever? "The best football game, yeah," Jon replies casually, modest as always.

Sensible World of Soccer *will be released through Renegade in November. Byeeeeeeeee!*





LTS JUST IN RESULTS JUST IN RESULTS JUST I

THE SENSIBLE SOFTWARE FANCY FOOTBALL LEAGUE

Bored by a World Cup without England? Can't wait for the new season to get underway? Then get your footballing fix here with the latest results in the Fancy League. This month's match commentator is Gerald Sad.

Well Des, the question on everyone's lips is "Who can stop Gotham Park?" The Catholic Family have a real chance, but with so much at stake, some are beginning to wonder whether they've already burned themselves out. Chelsea and The Musician's Union are the other in-form teams and their clash might prove critical when the points are totted-up at the end of the day.

GAME 26

Chelsea vs. Musicians Union

After a shaky start, Tom`s Chelsea are the most improved team at this stage of the tournament, while the MU are expected to miss the goal-truffling instincts of the suspended Bjork. Hoddle opened the scoring after a delicate exchange of passes and Peacock added a second before half-time. Sting pulled one back for the out-of-sorts songsters, but with seconds to go, Peacock sealed victory for the Blues with a crisp drive from 15 yards. *Result*: 3-1. Scorers: Hoddle 1-0, Peacock 2-0, Sting 2-1, Peacock 3-1. *Suspended* Bjork.

GAME 27

Liverpool CJC vs We Luv U Ingl'nd

You might have expected an exciting game between two teams managed by Sensible insiders Chris Chapman and Jon Hare, and we weren't disappointed. Both sides set out to play attacking football and the 3-3 scoreline was the result of end-to-end stuff. The game's only controversy surrounded Nigel Clough's reckless challenge on fellow England underperformer, John Barnes, for which he received a yellow card. Goals in the first half from Rush and Macmanaman were cancelled out by two goals either side of the interval by a chastened Clough. Macmanaman's second, half-way through the second period, never looked like being the decider and Hirst's firm header six minutes from time levelled the scores. *Result*: 3-3: *Scorers*: Rush 1-0, Macmanaman 2-0, Clough 2-1, 2-2 , Macmanaman 3-2, Hirst 3-3. *Cautions*: N. Clough (yellow card).

GAME 28

Catholic Family vs Famous Addicts

Dominik's papal purists needed all three points if they were going to maintain their challenge to Gotham Park, but in a sterile game, enlivened only by some needle between the Addicts and their bench, the Catholics proved only too fallible. JFK's first-half volley was quickly cancelled out by a Jools free-kick, and the second period degenerated into a kick-and-rush affair in which neither dominated. *Result*: 1-1: *Scorers*: JFK 1-0, Jools 1-1.

GAME 29

We Only Sing vs Gotham Park

Impartial observers hoped that Andy's childhood heroes could upset the form-book and halt the seemingly unstoppable rise of Batman & Co. Fat chance. In a thrilling encounter the Caped-Crusader and his silver-haired partner in crime prevention, Commissioner Gordon, each netted a brace of goals. Although Bungle and The Soup Dragon both scored before the final whistle, Andy failed to maintain the pressure so it was another convincing victory for the increasingly-smug Byron. It was small consolation for *The One*'s new Dep Ed to reflect that his job now looked secure. *Result*: 2-4. *Scorers*: Batman 1-0, 2-0, Com. Gordon 3-0, 4-0, Bungle 1-4, Soup Dragon 2-4.

GAME 30

Gotham Park vs Dead XI

If the chasing pack had hoped for an upset in the previous game, then nothing short of a miracle could affect the result of this blatant mismatch. Although the biggest cheer of the afternoon greeted the Dead XI's first goal of the season (a spectacular volley from the precocious Mozart) it proved but a momentary diversion in Gotham's complete rout of the hapless has-beens. Harry blamed the scale of the defeat on the absence of Richard The Lionheart from his defence, but the spectators knew only too well it was because he was completely crap at *Sensi*. *Result*: 11-1. *Scorers*: Gordon 1-0, 2-0, 3-0, Batman 4-0, 5-0, 6-0, Penguin 7-0, Mozart 7-1, Gordon 8-1, Batman, 9-1, 10-1, 11-1. *Suspended* Richard The Lionheart.

GAME 31

Red Machine vs Famous Addicts

This mid-table clash provoked cries of frustration from Rik, as his unreliable Red Machine stuttered fitfully through a scrappy game. Two goals from the dissolute heir to the duchy of Marlborough, Jamie Blandford, one in each half, secured the points for the Addicts, but if Rik's wayward strike-force had taken any one of half-a-dozen clear-cut second-half chances, the outcome could have been so different. *Result*: 0-2. *Scorer*: Blandford, 1-0, 2-0.

GAME 32

Chelsea vs We Only Sing

Tom's improvement continued and Andy's misery was compounded during a game littered with chances and distinguished by excellent goalkeeping. Kharine and Moomintroll played out of their skins, as both sets of forwards missed complete sitters. Torchy The Battery Boy was guilty of some particularly glaring two-left-footery in front of goal and Peacock's late winner prompted some choice, if incomprehensible expletives, from *The One*'s gloom-laden dreamer of Daffodils. *Result*: 1-0. *Scorer*: Peacock, 1-0.

GAME 33

Dead XI vs We Luv U Ingl'nd

Did Jon Hare's display of sympathy for the Dead XI narrow the margin of the tactically inept Prod Ed's defeat, or was the old fool finally getting the hang of a joystick? Nobody cared as the moribund table-propper-uppers succumbed to Graham Taylor's eclectic collection of plodders, strivers and never-wozzers. Hirst and Wise made it 2-0 before half-time and Hirst added a second just after the interval. Sub (standard?) completed the formalities two minutes from time. *Result*: 0-4: Scorers: Hirst 1-0, Wise 2-0, Hirst 3-0, Sub 4-0. *Suspended*: N. Clough

GAME 34

Musicians Union vs Red Machine

The dullest encounter of the season so far, with neither side able to find the net in a contest memorable only for spectacular fouls. Merseyside mop-tops Lennon and McCartney seemed to have it in for their fellow Scousers, and both collected first-half cautions. Lennon refused to 'Let it Be' and was ordered to 'Get Back' to the dressing-room after a second bookable challenge on 70's Kop fave, Kevin Keegan. Phil Neal retaliated with a body-check on the disappointing Sting, who ballooned the free-kick over the cross-bar. *Result*: 0-0. *Cautions*: Lennon, McCartney and Neal (yellow tards). Lennon: (red card)

WIN £1000 CASH

GAME 35

Catholic Family Vs Musicians Union

Dom's desperate quest for points seemed to unsettle his 'adherents to the teachings of Rome,' while Matt's MU team, depleted by suspension, crackled in attack thanks to the well-seasoned scoring prowess of their diminutive Icelandic pig, returned fresh from an enforced two-match lay-off. Nicholas's 12th minute strike seemed to promise a return to glory for Dominik's gang, but a Sting equaliser, followed by two absolute snorters from the irrepressible Bjork (who also collected her third yellow card for having a stupid name) proved too much for the clapped-out keepers of The Eucharist. The 'tired and emotional' Diamond, whose increasing use of fruity highland metaphor shocked even hard-bitten match officials, seemed to sense that another defeat would mark the end of his challenge for the Championship and in the final minutes, even the usually skillful JFK almost completely lost his head, earning a caution for a deliberate trip on the elusive Peter Gabriel. Result: 1-3. Scorers. Nicholas 1-0, Sting 1-1, Bjork 1-2, 1-3: Cautions: Bjork, JFK (yellow cards).

WHAT DO POINTS MAKE?

Each of your eleven players will gain plus or minus points depending on how their team played, as outlined below:

Goalies: Score -1 point for every goal their team concedes or +5 points for a clean sheet.

Defenders: Score -1 point for every goal their team concedes or +3 points for a clean sheet.

Mid-fielders: Score -1 points for every goal their team concedes and +1 for every goal scored.

Attackers: Score +1 point for every goal their team scores.

Goal-scorers: Score +1 point for every goal they score, with an additional +2 points for every hat-trick.

Yellow Cards: individual players score -1 point if they are shown the yellow card.

Red Cards: individual players 'score' -3 points if they are sent off. If one of your players is suspended from the league, then he'll score -2 points for every match he misses.

THE TEAMS

So who are the all-important managers then, eh?

Simon Byron
Gotham Park Rangers
Andy Nuttall
We Only Sing When We're Winning
Matt Broughton
The Musician's Union
Harry Attrill
The Dead XI
Jon Hare
We Love U Ingl'nd
Jools
The Famous Addicts
Tom Watson
Chelsea
Chris Chapman
Liverpool CJC
Dominik Diamond
Catholic Family
Rik Henderson
The Red Machine

N RESULTS JUST IN RESUL IN

GOALKEEPERS

Ref. No	player name	points last issue	points this issue	TOTAL
1	The Batcave	-10	-3	-13
12	Moomin Troll	-8	-5	-8
23	Simon Le Bon	-3	+1	-2
34	Saint Peter	-19	-15	-34
45	Nigel Martyn	-3	+2	-1
56	Jim Morrisson	-5	+4	-1
67	Dmitri Kharine	+2	+4	+6
78	Bruce Grobbelar	-1	-3	-4
89	Pope John Paul II	0	-4	-4
100	Ray Clemence	-6	+3	-3

DEFENDERS

Ref. No	player name	points last issue	points this issue	TOTAL
2	The Batmobile	-10	-3	-13
3	Cat Woman	-10	-3	-13
4	The Joker	-10	-3	-13
5	The Riddler	-10	-3	-13
13	Sooty	-8	-5	-13
14	Bagpuss	-8	-5	-13
15	Crystal Tipps	-8	-5	-13
16	Bod	-8	-5	-13
24	Mark King	-5	-1	-6
25	Paul McCartney	-6	-3	-9
26	John Lennon	-3	-5	-8
27	Howard Jones	-5	-1	-6
35	Attila the Hun	-19	-15	-34
36	Hadrian	-19	-15	-34
37	Richard the Lionheart	-19	-6	-25
38	Henry V	-19	-15	-34
46	David Bardsley	-5	0	-5
47	Gary Charles	-6	0	-6
48	Martin Keown	-5	0	-5
49	Andy Sinton	-5	0	-5
57	Keith Richards	-7	+2	-5
58	Ubik	-7	+2	-5
59	Boy George	-7	+2	-5
60	Jimi Hendrix	-7	+2	-5
68	Steve Clark	-2	+2	0
69	Erland Johnson	-2	+2	0
70	Jakob Kjeldberg	-2	+2	0
71	Frank Sinclair	-2	+2	0
79	Alan Hanson	-3	-3	-6
80	Mark Lawrenson	-4	-3	-7
81	Steve Staunton	-3	-3	-6
82	Rob Jones	-3	-3	-6
90	Michael Corleone	-2	-4	-6
91	Tom Hagen	-2	-4	-6
92	Vito Corleone	-5	-4	-9
93	Sonny Corleone	-2	-4	-6
101	Phil Thompson	-8	+1	-7
102	Steve Nichol	-8	+1	-7
103	Tommy Smith	-8	+1	-7
104	Phil Neal	-8	-2	-9

MIDFIELDERS

Ref. No	player name	points last issue	points this issue	TOTAL
6	Alfred The Butler	+6	+12	+18
7	Two Face	+6	+12	+18
8	The Penguin	+7	+13	+20
17	Bungle	+3	-2	+1
18	Baby Clanger	0	-3	-3
19	Parsley The Lion	-10	-3	-13
28	Eddie Van Halen	-6	0	-6
29	George Michael	-7	0	-7
30	David Bowie	-6	0	-6
39	Rameses II	-19	-14	-33
40	Sitting Bull	-16	-14	-30
41	Capt. Mainwaring	-19	-14	-33
50	Scooby Doo	+9	+4	+11
51	Denis Wise	+7	+5	+12
52	Geoff Thomas	+7	+4	+11
61	Elizabeth Taylor	-1	+2	+1
62	River Pheonix	-1	+2	+1
63	Bob Marley	-1	+2	+1
72	Eddie Newton	0	+3	+3
73	Glenn Hoddle	0	+4	+4
74	Dennis Wise	0	+3	+3
83	John Barnes	-1	0	-1
84	Jan Molby	-3	0	-3
85	Ray Houghton	-2	0	-2
94	Gerard Conlon	+10	-2	+8
95	Wolfe Tone	+9	-2	+7
96	Torquemada	+10	-2	+8
105	Ron Yates	-1	-2	-3
106	Steve Heighway	0	-2	-2
107	Graham Souness	-1	-2	-3

ATTACKERS

Ref. No	player name	points last issue	points this issue	TOTAL
9	The Scarecrow	+16	+15	+31
10	Comm. Gordon	+27	+23\	+50
11	Batman	+22	+27	+49
20	Mr Ben	+12	+2	+14
21	Soup Dragon	+15	+3	+18
22	Torchy (TBB)	+17	+2	+19
31	Peter Gabriel	+11	+4	+15
32	Bjork	+13	+2	+15
33	Sting	+15	+6	+21
42	Icarus	0	+1	+1
43	Ned Ludd	0	+1	+1
44	W.A. Mozart	0	+2	+2
53	David Hirst	+22	+10	+32
54	Lee Sharpe	+16	+7	+23
55	Nigel Clough	+22	+2	+24
64	Sid Vicious	+9	+3	+12
65	Jools	+14	+4	+18
66	Jamie Blandford	+10	+5	+15
75	Gavin Peacock	+11	+7	+18
76	Mark Stein	+9	+4	+11
77	Craig Burley	+11	+4	+15
86	Peter Beardsley	+5	+3	+8
87	Ian Rush	+7	+4	+11
88	Steve McManaman	+7	+5	+12
97	Charlie Nicholas	+19	+3	+22
98	JFK	+20	+2	+22
99	The Singing Nun	+14	+2	+16
108	Kevin Keegan	+10	0	+10
109	Kenny Dalglish	+14	0	+14
110	Roger Hunt	+17	0	+17

THE LEAGUE AFTER 5 GAMES

Win = 2 points, Draw = 1 point.

Team	Played	W	D	L	F	A	Pts
Gotham Park Rangers	7	6	1	0	31	13	13
Catholic Family	7	4	2	1	16	9	10
We Luv U Ingl'nd	7	4	1	2	22	11	9
Famous Addicts	7	3	3	1	12	11	9
Chelsea	7	4	0	3	12	10	8
Musicians Union	8	3	1	4	15	12	7
We Only Sing...	7	2	1	4	13	16	5
Red Machine	7	2	1	4	10	13	5
Liverpool CJC	6	1	2	3	9	12	4
Dead XI	7	0	0	7	1	34	0

HOW ARE YOU DOING?

Okay, here are the scores so far. Add up the scores for your players and keep the total number of points you accumulate until next month. Ta-ra!

Love is in the air, everywhere I look around. Love is in the air, every sight and every sound. Yes indeed, Matt Broughton walks around looking at things in a dreamy way and falls in love with some of the finest dollops of PD software. Step this way, and dream on...

PD ZONE

DRELBS

PD Soft, Assassins Disk 168

Drelbs is quite interesting, mainly because it's one of the few games — full priced or PD — that manages to combine the puzzle and arcade genres without ruining one of them along the way. It's a hell of a lot easier to play than it is to explain, but start by casting your mind back to those rainy days during the summer holidays, when your mum desperately tried to think of games to play that would keep you quiet for about six minutes at a time (what with the Amiga not yet invented). One of my particular favourites was one called 'Squares' where you spent about twenty minutes filling a blank sheet of paper with tons of little dots, and then spent about six minutes trying to make more boxes than the other player, taking it in turns to draw a single line. Okay, so you've got that in your mind, yes? Right, well now try to imagine the same thing, only with revolving doors. Yes. Strangeville, huh?

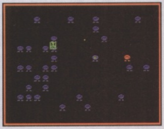
This is (sort of) what *Drelbs* is about. You're a little mushroomy-looking bloke, and have to wander through a screen full of 'doors', turning then around so that they form boxes. Of course, realising that no game would be complete without some sort of nasty geeza after you, *Drelbs* features a number of Mental Block-like baddies that show an unnerving amount of intelligence, doing their best to run into you and steal a life, while moving the revolving panels and generally making a nuisance of themselves.

Once you've constructed a certain number of boxes on the level, the screen changes to a page containing a number of replica 'yous' plus any enemies that were still going from the level before. Here you must touch every replica, waking them up and sending them off the screen until the area is cleared. Then it's off to the next level.

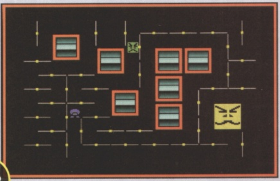
The number of replicas on the screen depends on how many enemy boxes there were when you entered, so obviously, the faster you can get off the level the better.-

I realise it sounds a bit weird, but it really is an excellent little puzzler, allowing you the chance to enjoy a bit a running around, while still engaging your brain enough to avoid monotony. Not bad at all, really, and earning the more than respectable overall mark of...

OVERALL 84%



Drelbs... stranger than an elephant pie... but entertaining nonetheless.



GLAXO

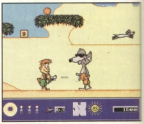
Express PD, Disk P528 (2 Disks)

We should be used to weird games from foreign countries by now, but having only just recovered from the frankly bonkers *Hugo the Troll*, a similar chunk of PD software has just arrived, and boy is it strange!

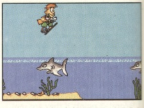
Glaxo is similar to Hugo in many ways. The first and most obvious give away is the larger than normal characters, but after playing it for a while, the sound effects and general gameplay also start to hint at its origins.

The game itself is a simple 'walk from left to right' affair, but some of the baddies that trundle towards you are very definitely 'not usual'. There are small dogs that can be shot (they lie on the floor in a rather distressing way) not to mention crazy cats, barmy beach balls, huge walking mice, and silly seagulls. Yes. Strange.

You have a number of strength levels, which affect the speed that you walk and the way you fire, but other than that, the only real problems you face are the large areas of water that spell certain death (C-E-R-T-A-I-N D-E-A-T-H, fact fans).



Glaxo... features a wolf in shades and, below, a shark. Er, Mine's a pint



Glaxo has an off-beat charm that only foreign games seem to have, and keeps you playing (if only through curiosity to see what's round the next corner) but ultimately has little to offer in terms of gameplay. Interesting, but not a patch on sex. Or beer.

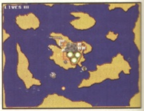
OVERALL 79%

OBLITERATIVES

F1 Licenceware, Disk F1012

Pollution, all around, etc. etc. Yes, we all know the oldies, don't we? But are we prepared to do anything about the heinous crime that takes place every day? Will we ever stop pumping thousands of tons of crap into the atmosphere? And what about the old ozone layer, eh? How do you fancy your kids growing up with extra eyes and voices like Bonnie Langford? Yes, bloody frightening isn't it? (Well Bonnie Langford's voice is anyway).

Well this is your chance to put things right, with a small power plant sitting vulnerably in the middle of an island, just asking to be blown up by yourself. Unfortunately, the base isn't entirely defenceless, and does have a



Obliteratives... breaking the mould?

single gun which moves its sights around the screen after you. Should the sights catch up with you as you scoot around, a life will be lost.

You can choose to pilot either a hovercraft or a boat (in an Asteroids-y 'rotate left, rotate right, thrust, fire' sort of way) as well as being able to arm you craft with torpedoes for land and sea attack. Before you can attack the base itself, you have to destroy five targets that appear either at set locations or randomly (arranged by yourself via an options menu) at which point the base will become weak and allow you the chance to destroy one of its three storage tanks. Should you fail to destroy the tank within a minute or two, you have to go back to blowing up the targets. Once you have blown up all three tanks, the entire plant self-destructs and you are treated to a victory screen. There are six of these levels to work through, some very empty, some very restrictive with island layouts.

You can play in a simultaneous two-player game, where the gun sight is no longer present, but each player has a target of its own, the aim being to beat your opponent destroying the base. You can either concentrate on the targets, or go after each other.

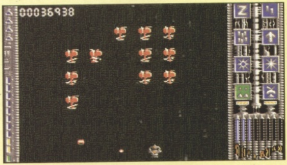
There are a number of options that allow the player to control the difficulty and speed of the game, and this, coupled with a nice two-player option, makes *Obliteratives* one of the more user-friendly and enjoyable bits of PD around. Ta.

OVERALL 82%

BETTER DEAD THAN ALIEN

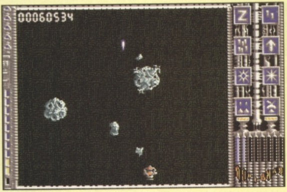
PD Soft, Assassins Disk 170

Better Dead Than A lien... A lein is an ancient right or duty. Oh dear.



I know what you're all thinking — not more PD *Space Invader* clones! Well, you know me, never pull something out unless it's a bit special (wa-hay!) and this is just a little bit more interesting than the usual clone we generally receive.

Better Dead Than Alien is, admittedly, nothing new. What is new is the fact than you control you ship with the mouse, allowing a bit of vertical movement as well as horizontal. The overall feel of the game is a bit more fluid and 'organic' than usual, with a very loose movement throughout. This is quite pleasant, and a bit less restrictive than the usual 'left-right-fire' invader clones.



Better Dead Than Alien... oh I don't know. I quite fancy being an alien.

The aliens are also quite inventive, both in design and attack pattern, augmented by some nice subsections, including a sort of asteroid-invaders level and the obligatory big guardian aliens.

Power-ups also make a fair appearance throughout, with a sound effect bringing it to the player's attention. At this point, one of the aliens will change colour slightly, and when shot, will release one of eight possible powers ranging from double lasers to smart bombs to power bolts.

I realise that we've seen more *Invader* copies than we'll ever truly need, but I guess that just makes this more impressive in that it still manages to catch the eye. Good old fashioned fun. Avec le brass knobs.

OVERALL 81%

MUCUS

PD Soft, Assassins Disk 177

Kids 'n' mucus — they love it! Whether it's home-grown or bought from the shops, you can't beat a good handful of the old green stuff. My mum used to curse whoever it was that thought up Play-Doh (our carpets were never the same) and as for those buckets of Slime, well, what fun we had (me and my sister that is, not me and my mum. She just used to shout a lot. And beat us. And stuff).

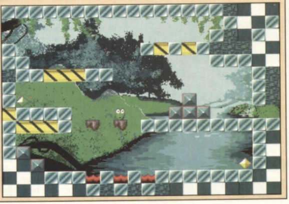
Anyway, enough of that, *Mucus* is a PD game with a difference. Er, well actually it isn't — it's just more of the same old platform business, really. Only this time ripped-off from System 3's *Silly Putty*.

You are a blob (of mucus, no doubt) who must travel around a number of screens collecting as many jewels and gems as possible. There's no limit to the amount of time you can take, and you are equipped with five lives as you travel around the screens. You can jump, roll and generally plop around each level, making use of platforms and floating blocks that you find along the way. Mr. Bogie is, of course, not exactly invulnerable, and should he come into contact with any sharp pointy things he'll burst. He also dies if any blobby gezzas touch him, and he's not exactly at home in huge pits of acid either.

There's not a hell of a lot more to tell you about *Mucus*; it's basically okay, but lacks the character necessary to disguise the fact that it's uninspired and unoriginal. Oh well, could've been worse. Could've been a text adventure.

OVERALL 52%

***Mucus*... snot very clever, is it? But neither is this caption.**



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- **Express PD, Magazine Business Centre, 11 Newarke Street, Leicester LE1 5SS Tel: (0533) 559711**
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COIN-OP ERA KARAOKE

Public Domain has gone from strength to strength in the last year, producing games that make some full-priced releases look at their feet and wander away despondently. Of course PD is also an excellent arena for old coin-op conversions. Matt Broughton wanders goggle-eyed around some re-born arcade classics and has a jolly good feel while he's at it.

Many ordinary people envy us our jobs as clever computer magazine folk — and quite rightly too! I mean, strip away all the 'journalism' rubbish and what have you got; a bunch of kids who never grew up, playing games all day long and then writing about them. Sometimes.

Of course the best bit (and the bit that generally winds people up the most) is the fact that we never ever pay for any of the games we play. Imagine waking up every day, nipping down to the front door, and finding that once again postie has left you a selection of the hottest new Amiga goodies. That's what it's like for us every morning when we pop gaily down to the post room. Not bad, eh?

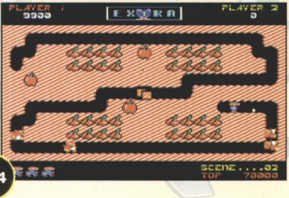
So, you might wonder, with all these games piled high in the offices of *The One*, what do you play all day long? I mean, obviously you've got the fan-tastic games that you're reviewing and previewing for the next issue, but when it comes to playing something for pleasure, you've got the pick of anything you want haven't you? Is it *Elfmania*, *Frontier*, *Ruff 'N' Tumble*? Well actually no. It's a *Mr Do* copy from one of my mates in PD land. Crazy huh?

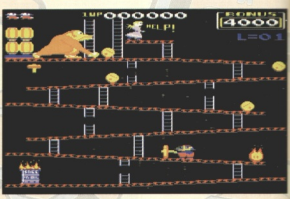
So what, ladies and gentlemen of the jury, is our conclusion? Well, when it comes to golden oldies, it's not just nostalgia that keeps 'em going — but the fact that they've always been bloody good games. With this in mind, let us all give great praise to the god of PD for reviving the age of conversions!

BOB'S GARDEN — MR DO

Bob's Garden is the game I've come over all weak-at-the-knees about in me intro and it must stand as one of the most addictive games I've played in the year I've been working here. Bob is a faithful reproduction of an old arcade jobbie that went by the name of *Mr Do*, which featured a little pixie-ish fella, arrayed attractively in green, and armed with only a trusty throwing-ball-thing. The idea behind *Mr Do* was about as simple as they come, with Do San being charged with the task of emptying each screen of piles of delicious cherries and apples. Unfortunately for the petitely vertiginous chappy, a host of nasty dragons and diggers also wish to scoff the fab fruit, so there were no end of tricky situations and tense moments from which our pint-sized pea-coloured hero had to extricate himself. The proceedings were beefed-up with the inclusion of bonus apple-hungry characters to generally hound him along the way.

Mr Do... Come any closer and you'll get my balls in your face!





Donkey Kong... 'Roll out the barrel, we'll have a barrel of er... oil.

Bob's Garden is uncannily accurate, down to tunes that will send you dewy-eyed to nostalgia land (if you played the original coin-op) and the game only falters in comparison because the main character is not quite as er... 'green' as before.

Bob's Garden is easily located in all the PD libraries' current listings, and I'd advise you to buy it now.

Accuracy:	9/10
Availability:	10/10
Overall:	10/10

DONKEY KONG

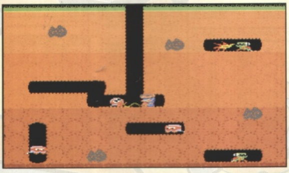
Well, blow me down! Who'd have though that this hairy, little plumber would go on to become one of the major computer characters of all time? Not me, mate, I hated him. Yes, sorry to say that I was one of the people that never really enjoyed *Donkey Kong* — but so what? Who gives a toss what I think anyway? (Not me, mate — everyone ever.)

So what's to tell about *DK* then? Well, it was only four levels long (which according to 'big' Dave Upchurch, was what it was like in the 'good old days') and featured said moustachioed fat bloke trying to rescue his girlf Daisy from the evil clutches of the *Donkey Kong* of the title (who surprisingly enough wasn't an enormous donkey hanging off the Empire State Building and swatting annoying little bi-planes like flies.).

Barrels rolled towards you, burning oil patches tried to roast your tender peach-soft behind, and ladders sort of hung there in an attempt to get you to stick your head in front of dangerous things.

This is about the most accurate conversion that I've seen, but only worth hunting down if you're a really sad nostalgia freak. Like me. (Or if you just liked Donkey Kong!)

Accuracy:	10/10
Availability:	7/10 (Try Express PD)
Overall:	7/10



Dig Dug... Suck my pump, you foul Nuttall from hell!

DIGGER — DIG DUG

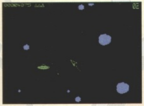
Having picked up a healthy 85 percent in the May issue's PD Zone, *Digger* is an excellent conversion of my chip shop classic *Dig Dug*. In the coin-op, you had to clear a screen of its baddies by digging your way through the rock that filled the screen, and getting into each of the nasty's caverns. Once inside, you whipped out a kind of bicycle pump and inflated the monster until they burst. Of course this starts out as a fairly easy task, but as the levels progress, the monsters are able to move faster, not to mention cunningly taking on intangible form and floating spookily through solid rock. To add to your problems, the pump took a while to blow-up each monster, and with a couple coming at you at once, you were in big troub' without a careful bit of planning.

Digger (the conversion) is written by the same author as *Bob's Garden*, and strangely enough, features the same character (that's Bob, stupid fact fans). This character change is also about the only inaccuracy about the conversion, and other than that, all of the original musical, sound effects and graphics are there. Excellent stuff. Oh and can I have a saveloy with my chips please?

Accuracy:	9/10
Availability:	9/10
Overall:	8/10

HEMROIDS — ASTEROIDS

Er, as you might imagine, this is an *Asteroids* clone. With a nice hyperspace effect. And, er... that's it.



Asteroids... about as attractive as Andy Nuttall. And just as deep. Oh, and as funny.

Accuracy:	7/10
Availability:	5/10 (Try the MegaGames compilations)
Overall:	8/10

GORF

Gorf was something unusual in the arcades because it was itself a compilation game. Taking a number of popular formats, it combined *Galaxians* and *Space Invaders* plus a couple of other ideas into a moderately entertaining interactive arcade outing. This conversion is fairly faithful, with one or two graphical tweaks and without that weird speech that was one of the original game's most interesting points.

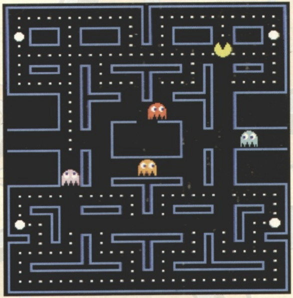
Basically, treat *Gorf* as you would an Abba Album: only exchange hard-earned drinking vouchers for it if you are sad enough to wish to re-live a questionable past.

Accuracy:	7/10
Availability:	5/10 (Another from MegaGames compilations)
Overall:	5/10

MOUTHMAN — PACMAN

I'm sure I don't need to go into much length about the workings of *Pacman*, but suffice to say that you were a little yella-fella who had to eat all of the dots in a maze while avoiding the hungry attentions of four pursuing ghosts. Four power dots allowed you to turn the tables and eat the ghosts, but this reversal of fortune only ever lasted a minute or so, so you had to be a bit nippy.

On first glance, *Mouthman* looks to be an exact copy. However, once you start moving, it becomes apparent that none of the original noises have made it this far, and — hang on — the famous *Pacman* music is missing too! The programmers have also felt the need to change the fruit bonus icons, and have added invincibility pick-ups. Call me an old fuddy-duddy but this is all a bit 'nineties' for me, and isn't necessary.



Pac-man... most definately yellow and quite round too!

Ultimately, *Mouthman* has got the looks, but i'd like to send the programmers a caustic note: 'Oi! Why fix it if it ain't broke?

Accuracy:	4/10 (Graphics good—the rest questionable)
Availability:	5/10 (Check out Express PD's Golden Oldies compilation)
Overall:	5/10

CROAK — FROGGER

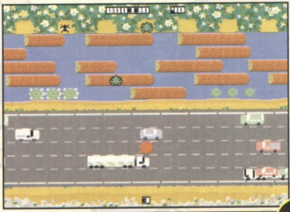
This is another game that appears on the 'Golden Oldies' compilation, and needs little explanation except to say that you are a frog (oh yes you are) and must negotiate a busy stretch of road and a log-jammed river, to reach the safety of your river bank.

Sadly, this isn't so much conversion as perversion, as *Croak* does little to duplicate the original *Frogger* other than capture its playability. The sounds are new and the dinky tunes that enhanced the original have gone. All that said, this still remains one of the more fun copies of an ageless classic.

Accuracy:	1/10
Availability:	6/10
Overall:	5/10

Thanks and this big wet kiss (smack) to Express PD and 17 Bit Software for their help in compliling this heart-rendingly beautiful compilation. Don't forget, you'll find all of the PD house addresses in PD Zone. In fact, just turn back a page and there they are!

Pip Pip!



Frogger... sadly, no princesses to snog.

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Earlier version rated 88% CU Amiga. New version rates 90% Amiga Shopper. "AGA owners get near 24-Bit graphic manipulation ...Should be on your shelf if you are into graphics," said Amiga Shopper. Blackboard is an image processor written specifically for the AGA chip-set machines, although Blackboard will run on any Amiga with the following system REQUIREMENTS: 2 floppy drives (or hard drive) and a minimum 1 meg of memory.

F1001 Magnum Pro £3.99
Earlier version recieved 93% CU Amiga (Oct'93). This is the final version of the aclaimed disk magazine creator with loads of NEW features. Amos source included to create you own interface!

F1002 Cricket Crazy £3.99
Reviewed in A.Power (Apr'94) "Nearly as good as the commercial Cricketsims! ...Just about every aspect of cricket covered. "Cricket Crazy is the most advanced cricket simulation yet, combining arcade action and strategy in a mix of fun and friction that even non-cricket fans will enjoy. Humoungous amount of features!

F1003 Absolute Beginners Guide To Amos (v2.1) £3.99
A.B.G.T.A Has been written with the complete novice in mind and introduces all the early commands every beginner needs to overcome. Loads of example progs ready to run (need Amos)...Set up to print for Epson printers for easy printing of articles.

F1004 Super Fun £3.99
Super fun contains four education programs for children in the range of 5-9 yrs. Great solve the sums game, Make you own records using 750 different sounds, junior version of Mastermind with numbers and a prog which allows you to see any time-table from 1-99

F1009 The Rainy Day Disk £3.99
The Rainy Day Disk is an excellent compilation of 5 childrens educational programs. The recommended age range is for 4 to 8 years olds. Paint Box allows children to easily colour in one of ten pictures. Tiny Tunes Has 10 popular nursery rhymes in a copy and play environment. Wordsearch - Find the hidden words in each of ten different puzzles. Story Book - Henrietta Hen, Ferdie Fox, Bertie Bee and Frank Frog. Scribble Pad - Make you own pictures in this mini-art program.

F1010 Karate Master (Requires at least 1.5Mb) £3.99
Karate Master has all the speed and variety of moves and excitement of the real sport. 1 or 2 Players, 99 levels, Timer on/off option, Sub game every two levels + other features. Reviewed in A.Action (Apr'94) - "You should be impressed "Reviewed in THE ONE (May'94) - Rated 80% Reviewed in A.Power (June'94) - Rated 4 out of 5 (80%).

F1012 Obliterations £3.99
Obliterations is an arcade skill game for 1 or 2 players. Create your own IFF screens to use as the play area!

F1013 Through the Red Door £3.99
Reviewed in CU AMIGA (May'94) - "Another great educational pack. "Four educational programs for 3-5 yr olds.
1 - Choose colour of objects in the playroom, countryside & seaside
2 - Help Sarah find missing animals in the shop,garden and bedroom.
3 - Help to dress Sarah and Simon in the correct clothing.
4 - Find the objects begining with the selected letter.

F1014 Tots Time £3.99
This one is mainly for the very young child up to four year olds, has three programs.
1 - Press any key in alphabet views pictures relating to that letter
2 - Click on a number to reveal a picture pertaining to that numbeb.
3 - Click on a picture to hear a sound relating to it.

F1018 Relics of Deldroneye (4 Disks) (2Mb Chip only) £6.99
Review in The One (Jun'94) "Good a valub as any of the big boy games "(Full price games). "Top stuff buy it!" Rated 91% A mouse driven interactive adventure with great graphics, sound FX & animations. Contains brain numbing but logical puzzles, 64 colour gfx and around 100 locations. Like Monkey Island/Lure of Temptress.

F1019 Touch 'n Go £3.99
Reviewed in The One (Jun'94) "As far as puzzle games go, this has everything you could want ....Features an excellent number of levels & layouts. "Rated 87% This is an excellent arcade/puzzle game which supports passwords, 100 levels, parralax scrolling and wicked backdrops, cool music and sound FX. Demo version appeared in The One cover disk June 94.

F1022 Ask Me Another £3.99
This disk gives tremendous value for money, it contains 20 individual learning modules that're both fun and cover a wide range of different learning techniques. This is intended for children aged 3 upwards. The modules are: Shapes, Time, Words, Adding, Colours, Homes, Money, Sequences, Matching + 11 others.

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3 - Name the ocean the whale is currently swimming in.
4 - Enter the name of the country whose flag is shown.
5 - Match the 25 currencies to the correct (map shown) country
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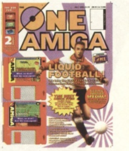

As a person of discerning taste, you are no doubt a regular Reader of The One, the publication we like to think is Britain's biggest and best Amiga games magazine, but that's because we write it. However, there may be embarrassing gaps in your collection, which is always really embarrassing. Maybe you didn't start reading The One until recently, perhaps you have just learned to read, or maybe your newsagent simply ran out of stock — in which case, why didn't you place an order?

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PLUS! Soccer spectacular: Our extensive round-up of soccer games for the Amiga.

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PLUS! We talk to a Software Pirate!

MAY 1994
ON THE DISKS! 3 disks yet again! Playable demos of *Puggsy, Clockwiser, Mr Nutts* and *Banshee* (A1200 only), plus two complete PD games, *OUCH* and *Smidge*!
WIPPED! *Impossible Mission 2025, Hardcore, Mr Magoo* etc. etc.
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PLUS! The *Sensible Soccer* Fancy Football League and we preview Beeb 2's new programme with games in it, *The Net*.

JUNE 1994
ON THE DISKS! Playable demos of *Armour-Geddon II, Gulp, Touch 'N' Go.* Plus two fantastic complete PD games, *Kung Fu Charlies* and *Digger*!
WIPPED! *Dragonstone, Kick-off 3, Ruff 'N' Tumble, Super Stardust* and many more!
REVIEWED! *Elfmania, Valhalla, Benefactor, Sierra Soccer, Traps 'N' Treasures, Bump 'N' Burn* and many more!
TIPPED! Players' guide to *Darkmere*, plus a complete solution to *Beneath a Steel Sky*, and part 3 of our *Goblins 3* solution.
PLUS! The *Sensible Soccer* Fancy Football League and the exhaustive guide to ECTS.

JULY 1994
ON THE DISKS! Playable demos of *Sensible Soccer International Edition, Empire Soccer, Quik* and *Out To Lunch*!
WIPPED! *FIFA Soccer, Kid Vicious, Top Gear 2, Wild Cup, Psycho Pinball* and many more!
REVIEWED! *Out To Lunch, Banshee, Crash Dummies, Impossible Mission 2025, Quik* and literally 'some' more!
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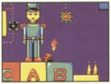
There was a sound of thunder and God spake unto Noah, saying: "The outlook is for is scattered showers, followed by more persistent rain for 40 days and 40 nights, so keep your umbrellas handy. Widespread flooding is expected in low-lying areas". "Blimey," saith Noah unto his sons Shem and Japhet, "I reckon we should get building that Ark." And there was another rumbling on-high. "Pardon me", saith the Lord, "but I nearly forgot to remind you to take all the animals with you, two-by-two." "Righty-ho" said Noah. But Shem piped-up saying. "Animals are boring, Dad! I say we should take our favourite Amiga games with us, to while away the interminable hours of rain and darkness." "Valid point, my son" replied Noah, "get it sorted." And so it came to pass that the games came aboard the Ark two-by-two and the last to be Recommended were Banshee and Out to Lunch and lo they were high in the favour of the The One.

Alfred Chicken

86%



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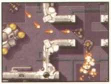
Memory:	1Mb
Price:	£26.99

Although not as good-looking as some of the recent flock of platform games, Alfred scores over many of its rivals by simply being incredibly playable. There are tons of secret rooms and bonuses to find and, generally speaking, you'd be hard pushed to find a better no-nonsense platform romp.

Alien Breed 2

91%



Publisher:	Team 17
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£26.99

Team 17 return to familiar territory with this, the sequel to the game that first established the company as one of Britain's leading Amiga developers. It's more of the same Gauntlet-esque bug-hunting action basically, but bigger, busier and blastier. Some have complained it's too easy, though...

Banshee

89%

Publisher:	Core
Issue Reviewed:	July 1994
Memory:	2Mb
Price:	£29.99

Banshee is a roller-coaster ride to hell. In a buzz-bird called Banshee. Test your trigger finger and powers of concentration in a Tora!Tora!-tastic one- or two-player flight of fantasy and er... blowing things to kingdom come. It's great fun, basically.

Beneath a Steel Sky

93%

Publisher:	Virgin Interactive
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£29.99

Revolution's latest has been produced in collaboration with comic artist Dave Gibbons, and if ever there was a match made in heaven, then this is it. The result is a stunning graphic adventure which might lack humour compared to Monkey Island — but more than competes in every other department.

Body Blows Galactic

87%

Publisher:	Team 17
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£26.99

Yet another sequel from Team 17 which does for street fightin' what Alien Breed 2 does for bug huntin'. Body Blows Galactic is 'the business', boasting much smoother animation — the characters no longer move like Scott Tracy — faster action, animated backgrounds and enhanced sound effects.

Brutal Sports Football

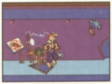
88%

Publisher:	Millennium
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£25.99

It's been a long time since Speedball 2 set the pace in fantasy sports games, and while Brutal Sports Football doesn't quite make the Bitmap game obsolete it's a worthy companion piece. It's extremely violent, with spurts of blood flying everywhere and even the occaisional decapitation. You have been warned...

Bubba 'n' Stix

91%



Publisher:	Core Design
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£25.99

Another platform game from Core Design? Surely not! We shouldn't moan, though, especially if they're as well designed as Bubba 'n' Stix. Yes, it's a bit short, but it's beautifully programmed, the graphics have a vividness not often seen on the Amiga and there's a brilliant vein of humour running through it all. Fantastic stuff, when all's said and done.

Bump 'N' Burn

90%

Publisher:	Grandslam
Issue Reviewed:	June 1994
Memory:	1Mb
Price:	£25.99

Addictive 3-D racing as this Super MarioKart-with-knobs-on screeches on to the Amiga. Death Race 2000 in a chucklesome cartoon style, with amazing weapons to blast your way through eight levels of super-charged chicanery, make Bump 'N' Burn a must for those who always thought that all Scalectrix lacked was a bit of mindless violence.

Cannon Fodder

91%

Publisher:	Virgin Interactive
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£29.99

War, according to the Sensible boys, has never been so much fun, and we have to agree — Cannon Fodder is one of the most enjoyable games we've played in yonks. It may look like a fairly simple run-around and blast affair, but there's a surprising amount of strategy needed if you're to make it through to the end.

Ch'ship Manager Italia

89%

Publisher:	Intelek
Issue Reviewed:	March 1994
Memory:	1Mb
Price:	£17.00

Although the main difference between this and the other Championship Manager games is that you get to take control of clubs with funny names, the reduced price and increased running speed earn this a respectable mark. Novices may have a bit of trouble getting to grips with it but for the rest of us it's fab.

Elfmania

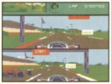
91%

Publisher:	Renegade
Issue Reviewed:	June 1994
Memory:	1Mb
Price:	£25.99

Mortal Kombat comes to the elf-kingdom and gets its teeth kicked-in by a gorgeous girly with pointy ears. Elfmania makes all other beat 'em-ups on the Amiga look pretty crappy — and the introduction of strategy is truly inspired. We were completely gobsmacked. It's the best ever. Honestly.

F1

90%

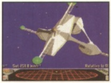


Publisher:	Domark
Issue Reviewed:	February 1994
Memory:	1Mb
Price:	£25.99

From the French geezers who brought you Vroom comes this, the official F1 licence. To be honest it's basically Vroom all over again but slightly faster, (as if it needed to be!) and with a superb two-player mode. Although not realistic enough to satisfy a true F1 buff, it offers incredible thrills and spills to the arcade lover.

Frontier: Elite 2

96%

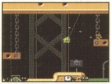


Publisher:	GameTek
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£34.99

We've waited a long, long time for this, but it's been worth every minute of it. Frontier is, quite simply, the game you bought your Amiga for. Admitted, it's not the most 'beginner friendly' game ever, and it takes a while to get its hooks into you, but when it does it won't let go for years. A must buy.

Fury of the Furries

90%



Publisher:	Mindscape
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£29.99

A puzzle/platform game very similar to The Lost Vikings, Fury of the Furries offers 100 levels of mind-bending, reflex-testing action as you use your three cute Tinies in various permutations to reach each stage's exit. Believe us, it's as addictive as hell.

Genesia

88%

Publisher:	Mindscape
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£29.99

This is a huge 'society building' game very similar to The Settlers. Starting off with a tiny tribe of people, you must use their various skills to build a thriving civilisation. It's not as easy to get into as The Settlers, but offers greater rewards for those who persevere.

Heimdall 2

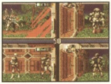
90%

Publisher:	Core Design
Issue Reviewed:	April1994
Memory:	1Mb
Price:	£34.99

Heimdall 2 is without a doubt, the best of its kind. It's got just the right balance between action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs and great dollops of magic will keep you on Loki's trail, in the company of a fetching Valkyrie saucily-named Ursha.

Hired Guns

91%



Publisher:	Psygnosis
Issue Reviewed:	September 1993
Memory:	1Mb
Price:	£29.99

You may not think you like RPGs but if so then you probably haven't played Hired Guns — it truly is an RPG for everyone. Using a Dungeon Master-style control system you must guide four futuristic mercenaries around complexes blasting all and sundry and solving puzzles. Violent and fun

Jurassic Park

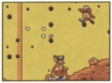
89%

Publisher:	Ocean
Issue Reviewed:	October 1993
Memory:	1Mb
Price:	£26.99

An Ocean film conversion with not a platform in sight? Shurely shome mishtake? Nope — taking a pinch of The Chaos Engine and mixing it with a couple of spoonfuls of Legends Of Valour, JP turns out to be a game worthy of the licence, with arcade action a-plenty. Deserves to be a smash.

James Pond 3

90%



Publisher:	Millennium
Issue Reviewed:	June 1994
Memory:	2Mb
Price:	£29.99

The third Pond platformer is huge. And bloody fast. In Operation Starfi5h Pond weighs in with a leaner, meaner, Sean Connery of a performance to surpass his cute Roger Moore in Robocod. OK, so there's bit less colour but bags more character and the gameplay is infinitely more taxing. The ultimate Pond adventure!

K240

90%

Publisher:	Gremlin
Issue Reviewed:	May 1994
Memory:	1Mb
Price:	£29.99

The best strategy game since Dune 2, K240 is a bit like Populous with asteroids. From your base-asteroid it's up to you to discover more, colonise 'em, exploit 'em, and defend everything you've got against aliens in a race for galactic domination. Build fleets, blast aliens, mine stuff. The gameplay is

Liberation: Captive 2

Publisher:	Mindscape
Issue Reviewed:	December 1993
Memory:	2Mb (CD32/A1200 only)
Price:	£34.99

Yes! Here it is — the first CD32 game to enter Recommended. And deservedly so — Liberation is a brilliant, atmospheric RPG with one of the sexiest intros you're ever likely to see. Really shows off Commodore's capabilities to the full.

94%

Out to Lunch

90%

Publisher:	Mindscape
Issue Reviewed:	July 1994
Memory:	2Mb
Price:	£29.99

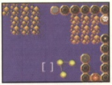
Food glorious food — but hang on! — it's all done a runner! So Pierre Le Chéf is on a Cooks' Tour around some exotic locations (er... apart from Switzerland) to re-stock his larder. Out to Lunch is a tasty platform patissèrie with scrummy animations and sprites that take the biscuit. And that's no word of a pie!

Mega Motion

Publisher:	Black Legend
Issue Reviewed:	April 1994
Memory:	512K
Price:	£19.99

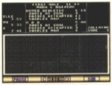
One of the most rewarding and brain-teasing games we've played for ages. The concept is simple and the animation fab. It reminds us a bit of Boulderdash but it's not derivative. Only available as part of a two-pack, the other game being Statix which we rate at 84% and just misses its own entry. Stonkingly good value.

86%



Premier Manager 2

90%



Publisher:	Gremlin
Issue Reviewed:	September 1993
Memory:	1Mb
Price:	£25.99

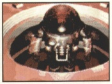
It's not every day you hear us raving about a football management sim, so when we do you can bet it will be pretty special — as Premier Manager 2 is! It's full of features and options, yet still marvellously easy to get into and play. If you fancy taking your team to the top of the league then here's where to come

Microcosm

Publisher:	Psygnosis
Issue Reviewed:	January 1994
Memory:	2Mb (CD32 only)
Price:	£TBA

Okay, so basically it's little more than a basic 3D shoot-'em-up in the Space Harrier mould, but as far as 3D shoot-'em-ups go it's just about the best-looking one you could possibly imagine. And it plays pretty well too, although the joypad doesn't half make your thumb sore. All it really lacks is variety. Ah well

86%



Puggsy

90%

Publisher:	Psygnosis
Issue Reviewed:	March 1994
Memory:	1Mb
Price:	£34.99

On the surface, Puggsy looks like a slow platformer with not much going on, but if you spend a few minutes learning the game mechanics and experimenting with the Total Object Interaction, then you'll discover a beautifully animated arcade adventure with fantastic graphics and sound.

Micro Machines

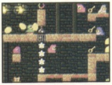
Publisher:	Codemasters
Issue Reviewed:	October 1993
Memory:	1Mb
Price:	£25.99

No-one guessed that the Codies would beat Team 17 in the top-down racer Grand Prix but by golly they have! Although Micro Machines isn't quite as groovy in one-player mode as Overdrive, it compensates for this by having the best two-player action you're every likely to see. It's got to be played to be believed.

89%

Qwak

88%



Publisher:	Team 17
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£12.99

Qwak may be 'just' a budget title but it's completely brilliant which is why it's found a home here amongst the Recommendeds. It's a one- or two-player Bubble Bobble-style game, with the aim being simply to amass points on your platform-filled odyssey through the kingdom of cuteness. Simply marvellous.

Mortal Kombat

Publisher:	Virgin Interactive
Issue Reviewed:	January 1993
Memory:	1Mb
Price:	£34.99

Top marks to Virgin and Probe Software for coming up with arguably the most accurate coin-op conversion seen in a long time. Everything from the arcade original is here - the graphics, the sound and, most importantly, the gameplay ('the gore' surely? — Ed). Up until Elfmania, this was the best beat-'em-up on the Amiga..

89%

Second Samurai

87%

Publisher:	Psygnosis
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£29.99

Although perhaps looking a little too similar to the original First Samurai, this sequel is a far better game. The hero doesn't move quite a fluidly as he used to but he's still pretty nifty with his sword, and the tighter level design and less oblique puzzles make for a much more entertaining experience all round.

Overkill

Publisher:	Mindscape
Issue Reviewed:	October 1993
Memory:	2Mb (A1200 only)
Price:	£25.99

An A1200-only game which actually makes use of all the 32 bits, Overkill is the most intense blaster you're ever likely to come across. It's basically Defender with a few gameplay tweaks, so for shoot-'em-up purists it's the equivalent of heaven. May be a bit short for some, though.

89%

The Settlers

90%

Publisher:	Blue Byte
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£34.99

Imagine Little Computer People cross-bred with Populous and you'll have a good idea as to what The Settlers looks and plays like. It's your typical God game (build an empire, keep your folks happy and quash any rivals) spruced up with some super-cute animations on your subjects. Very user-friendly

Skidmarks

Publisher: Acid Software
Issue Reviewed: January 1994
Memory: 512K
Price: £25.99

If you have fond memories of Super Off-Road then prepare to have them rekindled with this, a superb racer viewed from a similar 'isometric' perspective. Although a bit of a duffer when played alone — the computer cars are crap to say the least — it's brilliant in two-player mode.

88%

Simon the Sorcerer

Publisher: AdventureSoft
Issue Reviewed: February 1994
Memory: 1Mb
Price: £34.99

Brits AdventureSoft take on the American might of LucasArts and Sierra with this humourous graphic adventure. Obviously intended to be a Monkey Island 2 beater, it comes close to succeeding. However the interface doesn't quite surpass Lucas Arts' and the puzzles are tough — but don't let that put you off.

89%

This isn't happening...

Soccer Kid

Publisher: Krisalis
Issue Reviewed: September 1993
Memory: 1Mb
Price: £26.99

Well, well, well. Just four months after we screamed that Superfrog was the best Amiga platform game ever, along comes Soccer Kid and we have to change our tune. It's nothing short of brilliant — gorgeous to look at, sweet on the ears, and boasting some of the slickest gameplay we've seen in a long time. Buy it!

93%

Space Hulk

Publisher: Electronic Arts
Issue Reviewed: October 1993
Memory: 1Mb
Price: £31.99

At last — a conversion of a boardgame that doesn't simply recreate the board in DPaint! Instead, Space Hulk takes all the best bits from the original game and bungs in a whole load of extra computer effects to create one of the most atmospheric strategic-blasters we've seen in ages. Completely ace.

91%

Stardust

Publisher: Bloodhouse
Issue Reviewed: December 1993
Memory: 1Mb
Price: £16.99

An unbelievable bargain at the price, Stardust is the ultimate Asteroids clone. The graphics have to be seen to be believed and it plays as well — maybe even better — than it looks. Along with the stunning 3D sub-game breaking up the rock bustin' between levels, this is a feast you just have to treat yourself to.

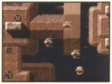
91%

Uridium 2

Publisher: Renegade
Issue Reviewed: November 1993
Memory: 1Mb
Price: £26.99

The C64 classic comes to the Amiga in style, souped-up beyond belief with 32-colour graphics, 50-frames-per-second action, multi-way scrolling, power-ups and all the other good things you've come to expect from a 90's shoot-'em-up. It's very tough, but for die-hard blasting fans it's a dream come true.

91%

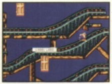


Wiz 'n' Liz

Publisher: Psygnosis
Issue Reviewed: November 1993
Memory: 1Mb
Price: £26.99

Originally a Mega Drive game, this cutesy race-'n'-collect-'em-up is perhaps a little too simplistic to be worth buying if you're going to be playing it alone — you're likely to get bored of it long before the end ever comes into sight — but it's great value if you've got a friend who can join in the fun.

86%



Zool 2

Publisher: Gremlin
Issue Reviewed: January 1994
Memory: 1Mb
Price: £26.99

Yet another sequel wangles its way into these Recommended pages. Despite being more of the same, this is far superior to the original — Zool now has much more character, is much better animated and is a lot more enjoyable and less frustrating to control. You can even play as Zooz, Zool's girlfriend!

90%

COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) How many times a week is TV's EastEnders shown?
(2) Who plays Michelle Fowler in TV's EastEnders?
(3) In TV's EastEnders, who burnt down Frank's car lot?

Answers on a postcard or back of a sealed envelope by August 28th to the following address: All-new Recommended Compo 5, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

Next Month

My office isn't what you'd call fancy. I got me a chair to sit on and a desk to sit at; a Mac that won't keep me dry and a fan that don't send me no mail. A phone that speaks when it's spoken to and a Coke machine that don't get me high.

Oh yeah, and I got a reception area. And that's where I come in. The name's not important. It's Nuttall. Andy Nuttall. Private Dick.

It was another long, steamy London evening. Strictly shirtsleeves and gas-mask weather. The office was like Dave Upchurch's bedroom: no place to be after 6 o' clock. I pulled the top from another Diet Coke, and fanned myself with a copy of *Cosmo*. It was hot.

Through the open window I could hear Paul Rand arguing the toss with some poor sap in the watering hole next door; the World Cup crackled from a neighbour's TV; black cabs honked like seals basking on a beach — sounds of a city preparing to go home. I reckon from this chair you could hear anything you cared to on a Tuesday night. And plenty you didn't care for.

One thing I didn't expect to hear was the ringing of a doorbell. We didn't have a bell. We didn't even have a door. So there was no ring, the three turkeys just walked right in. Now I really needed a drink. Lucky for me I had a turkey of my own on the desk in front of me and it was Wild. Tasted like a cold Autumn morning. Over the rim of the can I saw a slight, balding bird with glasses thick as two-dollar beer bottles. His name was Byron, and I owed him a favour.

"What's it to be?" I asked, giving him a cold, hard stare that could have frozen a popsicle.

"Same as last time, Welshy," he drawled. "I want information, and I want it fast. I've tried the others, but they don't owe me like you do."

I took in the goons that flanked him. The first was Essex without the sex, a gangling hombre, with a beard you could lose a 42 Magnum in; the second, an older customer, had a bluish gleam in his eye, which could have been something to do with the strip-lighting bouncing off his Zimmer frame. They looked about as threatening as a red nose on a reindeer, which was cool because I had already decided that humour was the only way to get out of this. Alive.

"The answer's *Theme Park*," said I, without fluttering an eyelash. "What's the question?"

"How many Zen Buddhists does it take to change a light bulb?" rapped Byron, like a cleaver chopping pastrami.

Now, I've never danced the tango with an intelligent donkey, but I know how to sidestep a smartass. "You want real answers, ask me a real question."

"What can we expect from *The One* next month?" said he, eyes cold as duck eggs on a bed of ice. I flashed him the smile I generally keep for Fridays. "Like I said, *Theme Park*. For review. And *Sim City 2000*." My gaze, which won me a soft toy in my sixth form staring-out competition, was rock steady.

"Don't make me laugh leek-head," rapped Byron. The shape his lips made suggested this boy couldn't smile even if he wanted to. "Yeah, don't make him laugh," squeals Beard-face, shrill enough to have cracked crystal, if there had been any around.

"Okay, but it'll cost you," said I. "A hundred thousand dollars, and two Teddy Ruxpin dolls."

"Two Ruxpin dolls? You don't come cheap," said the Old One, his toupée slithering forwards on a thin film of perspiration.

"Shut up! I'll do the talking," said Byron, forcefully. "Your price is fine with me." He opened a briefcase, which until now he had concealed in the folds of a khaki anorak, and pulled out two bundles of crisp greenbacks. "That's just for starters. Now give me some names." His mittened hands closed in around my neck.

"*World Cup*," I gasped. "For review. And a huge demo of *Ruff 'N' Tumble* on the coverdisk."

"Good grief," muttered Byron, "it's worse than I thought. I want more!" his eyes turned wilder than a bunch of blueberries growing in Nevada. "I need information!"

"Gggh. *FIFA*... gggghhh... *Soccer*," I choked. Trying to breathe was like squeezing the dregs from a Colgate tube, "...and... ggkkhh... another feature." My chest was at bursting point.

"Feature? What feature, Dai-boy.?" Byron screamed, his grip tightening inexorably.

"Ggggarrghh... it's a competition..." I spluttered, "to find the... ggnnkk... cleverest programmer in Britain." His hands loosened and I sucked in air like an industrial vacuum cleaner. I had just about had enough. I kicked against my desk, pushing my wheelie chair back against the wall, and narrowly avoided falling out of the window.

"That's good," said Byron with a smile just like the Mona Lisa's with the lights out. "Here's your dough. Bake some muffins. I like mine with maple syrup. I'll be back next month." As he walked out, I wrung the top off the bottle of bourbon. "Yeah, and I'll be ready for ya," I muttered. Summer was always gonna be like this.

With apologies to Robert Rankin, again.

ONE

Dear Mr Newsie,
Please reserve me a copy of *The One* each month from now on, because I think it's brilliant.
Love,
____XX

Address: ______________________________________

ONE

September issue out August 28th.

It'll be more of the same. But worse.

PROFESSIONAL FOOTBALL MASTERS 4

Quite simply the best Football management game for your computer.

We have served thousands of satisfied customers during our 4 years of trading. Over 10,000 man hours (during 5 years) has been dedicated to the production of this constantly improving game. It is one of the most realistic and accurate representations of a professional football managers annual challenge to tactically out wit and conquer every opponent.

Managers : 1 to 4 Human players, Ratings, Performance statistics, sack and offers. 3 Difficulty levels, Manager of the month and season awarded, Pools, Pick any team in any division to begin with.

League & Cup : Premier 22 teams, Division 1,2 & 3 have 24 teams, Play-offs, Tables. 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restrictions etc.), Finalist route to glory.

Games : Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent (goes back up to 6 seasons).

Players : Real life statistics reflecting the start of 93/94 season with real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team : Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.).

Club : Sponsorship, Ground improvements, View opponent, Finances

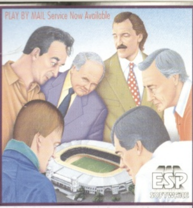
The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

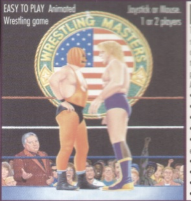
Other : Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

Plus : Over 100 other meticulous refinements impossible to list here.

Editor : Allows you to amend various items in saved games. £12 Extra

Scottish : Dedicated version details available upon request.


PLAY BY MAIL Service Now Available
ESP
SOFTWARE

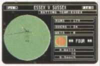

EASY TO PLAY Animated Wrestling game
Joystick or Mouse. 1 or 2 players
WRESTLING MASTERS

CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that anyone with an interest in Cricket should experience.

A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and strictness.
- Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground condition.
- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.



- 3 Batting/Bowling classifications (Normal, Attack and Defend).
- Choice of 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired .
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Printer access, Finances, Poor ground fines, Manager rating.
- 15 Options to alter game preferences, Load/Save game.
- Instruction book with plenty of examples.
- Plus many more fine details that we are unable to list here.

STABLE MASTERS V2

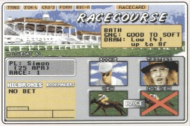
This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.

Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance.

To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group). eg. The Derby

To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided).



BATH
GNG: GOOD TO SOFT
DRAW: Low (4)
up to 8f

PL: Simon
(25 APR)
RACE: 1

HILBROKES BOOKMAKERS
NO BET

- 20 Jockeys who vary in ability and booking fees, Orders & Feedback.
- Formbook and Win Summary Cards cover the previous 200 races.
- Animated race display or just the result. View Declaration List for races.
- Very informative report by Head stable lad. Tipsters. Bookmakers.
- Racecards similar to racing press. Real life. Handicaps & Race Types.
- Viruses, Injuries & Vets. Load/Save game. Many other items included.

Version 1 is available upon request (Simple training & betting) @ £15.

ORACLE

You could have won £44,836 with this HORSE TIPSTER Utility.

Open National Tipping Competition 1991 : Organised by Racecall, regulated by the Tote, this program achieved joint second. This led to a serious approach from a well known national book maker. Rejected in favour of supporting the public.

Winnings Statistics : 104 wins out of 166, as from 2/6 to 1/9/93.

Formula : This program tells you exactly what to do. You are NOT permitted to amend our system unlike so many other similar programs. How confident can you be in something that invites amendments!

Research & Development : Three years full time race analysis and experimentation to refine and test the prediction system.

Inside Knowledge : Plenty of unique hints from contacts in the know.

User Friendly : No racing knowledge required, easy to use, tutorial book.

Restricted Sales : As soon as our programs predictions have a prolific impact on the betting odds we will stop accepting new buyers.

Monthly Updates : Highly recommended option. If any update fails to break even we'll send the next one free of charge. From £25.

Price Increase : Highly likely. Buy now before success forces increase.

World Cup Cricket Masters

A fantastic graphical and/or tactical representation of Cricket that has been completely written by a traditional fan. You can physically participate with batting and/or bowling or leave it to the computer to automatically handle. See full feature list below :-

GAME OPTIONS
- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket grounds.
- Load/Save game. Skill levels.
- Computer/Human players.

ANIMATED ACTION
- Sound Commentary.
- Umpire signals.
- All the strokes cut, pull, drive, etc.
- Appeals, dropped catches, run outs.
- Bouncers, wides and no balls.

STATISTICS
- Scorecard & bowling analysis.
- Weather and ground reports
- Wagon Wheel
- Manhattan Chart.

PLAYER VARIETY
- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of batting types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.

FRIENDLY CONTROLS
- Icon driven with point & click.
- Large 3D scrolling screen covering the entire playing area.
- Mouse controls bowler's line, length, direction field settings.
- Joystick control of batsman's attack level, strokes and running between wickets.

VARIABLE CONDITIONS
- Surface and pace of pitch
- Rain, bad light, cloud cover, temperature and humidity.

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OUR ADDRESS

ESP Software DEPT. A G
32a Southchurch Road,
Southend-on-Sea,
Essex SS1 2ND. England.
TEL. (0702) 600557
FAX. (0702) 613747

✉ MAIL ORDERS

All the programs detailed in this advert are only available by direct mail.

COMPUTER							
ST 512K S/S	ST 512K D/S	ST 1MB	AMIGA 1MB	P.C.	DESCRIPTION A G	PRICE	TOTAL
				▨	Professional Football Masters V4	24.95	
				▨	P.F.M. Editor V4	12.00	
▨	▨			▨	Stable Masters V2	24.95	
▨	▨				Oracle Horse Tipster (RRP £99.95)	75.00	
				▨	Cricket Masters	24.95	
▨	▨	▨		▨	World Cup Cricket Masters	24.95	
▨	▨	▨		▨	Wrestling Masters	19.95	
						GRAND TOTAL	

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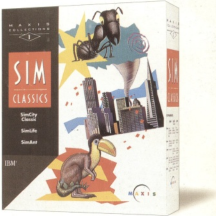
SIMple Arithmetic

THREE

INTO ONE

WILL GO!



If you enjoyed the streets ahead brilliance of SimCity 2000, here's a chance to catch up on some of the famous titles that Maxis have created in the past. What's more, we're launching our range of SimClassics with a limited edition of three great Sim titles for the price of just one. The SimClassics Collection Volume 1, available on PC, Mac and Amiga, comprises SimCity Classic, SimLife and SimAnt.

SimCity Classic is the original version of SimCity that first started the townbuilding craze. SimLife is an incredible genetic laboratory that enables you to create new species and build your own ecosystem. In SimAnt, you'll view the world as leader of an ant colony, doing battle with spiders, lawn mowers and human feet.

These titles will also be available individually in September on the mid-price SimClassics label, along with A-Train and SimEarth. Maxis games always pack in the entertainment. With our three in one collection, we've never packed in more!

SIM CLASSICS

MAXIS

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